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PHOTOS BY JIM PRINZ



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SUPERIOR COURT OF CALIFORNIA COUNTY OF SAN FRANCISCO DEPARTMENT 305
DAVID WILSON, ROBERT MACADAMS, TAMZYN WAGNER, LYNN FULLER, DAVID THERO, GLENN PREMO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER, individually and on behalf of all others similarly situated, Plaintiffs, vs. **NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR, VIKRAMSINH DEVDHARA, and DOES 1-100**, inclusive, Defendants.
CASE NO.: CGC-07-466543

NOTICE TO CLASS OF PENDENCY OF ACTION, NOTICE OF PROPOSED SETTLEMENT OF CLASS ACTION, AND NOTICE OF HEARING THEREON TO CERTAIN PAST AND PRESENT RESIDENTS OF THE AUBURN HOTEL, 481 MINNA STREET, SAN FRANCISCO, CALIFORNIA: PLEASE TAKE NOTICE that if you resided at the Auburn Hotel for 30 or more consecutive days at any time during the period of August 23, 2003 to March 25, 2009, this Notice may affect your rights. This Notice advises you about a class action lawsuit that has been filed against Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, who have been owners and operators of the Auburn Hotel. This will further advise you about a proposed settlement of the lawsuit against Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, who have been owners and operators of the Auburn Hotel.

I. BACKGROUND INFORMATION ABOUT LAWSUIT

1. Class Representative Plaintiffs, DAVID WILSON, ROBERT MACADAMS, GLENN PREMO, individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on August 23, 2007. The Class Action Complaint was filed against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA. On January 18, 2008, an amended complaint was filed adding TAMZYN WAGNER, LYNN FULLER, DAVID THERO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER as Class Representative Plaintiffs.

2. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Auburn Hotel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Hotel. This settlement pertains to all of Plaintiffs' allegations in this class action suit against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA for the period August 23, 2003 to March 25, 2009, including but not limited allegations of the following habitability and/or nuisance conditions in the Hotel: vermin infestation, including rats, mice, and cockroaches; unsanitary bathrooms; lack of adequate heat, power outages and inadequate electrical supply; substandard flooring; broken plumbing fixtures; poor maintenance; inadequate electrical supply; substandard flooring; broken plumbing fixtures; poor maintenance; inadequate fire protection; insufficient hot water; lack of effective waterproofing and weather protection, including water intrusions and ceiling leaks; defective or missing handrails; and fire escape nailed shut.

3. The Defendants deny these claims. No decision on the validity of Plaintiffs' claims has yet been made by the Court.

4. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit, and whether you want to participate in the proposed settlement. If you want to participate in the proposed settlement, you must submit the claim form that is found at page 10 of this Notice. See page 8 of this Notice for details regarding how to submit the claim form.

5. On March 25, 2009 this Court conditionally granted Class Certification for Settlement Purposes Only.

II. NOTICE OF RIGHT TO BE EXCLUDED FROM CLASS.

6. YOU DO NOT need to do anything further to be included in the class. However, You have the right to be excluded (to "opt out") from the class, which means you will NOT share in the benefits or award of any settlement or judgment in trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and/or VIKRAMSINH DEVDHARA for the period August 23, 2003 to March 25, 2009.

7. If you do nothing and remain a class member, you will be a party to and bound by the settlement described below.

8. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice (page 10) which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than June 5, 2009 and sent to:

OPT OUT c/o Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800, San Francisco, CA 94104

You may either mail or hand deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (tear-out) from the Wilson v Nikita Holdings LLC, et al. class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial.

9. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are: WARTELLE, WEAVER & JAY B. KOSLOFSKY, ESQ. SCHREIBER c/o J.B. Koslowsky, Esq. c/o Wartelle, Weaver & Schreiber 582 Market Street, Suite 1800 582 Market Street, Suite 1800 San Francisco, CA 94104 Telephone: (415) 399-9206 Telephone: (415) 693-0504

You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to Counsel for Defendants.

III. NOTICE OF HEARING ON PROPOSED CLASS ACTION

SETTLEMENT AND RIGHT TO OBJECT. FOR THOSE WHO HAVE NOT ELECTED TO BE EXCLUDED FROM THE CLASS, PLAINTIFFS HAVE NOW REACHED A PROPOSED CLASS ACTION SETTLEMENT WITH DEFENDANTS NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA. On March 25, 2009, Judge John E. Munter granted an order provisionally certifying the case as a class action for settlement purposes and preliminary approval of the settlement. The settlement class is defined as follows: all persons subject to this class action who are or were tenants at the Auburn Hotel for 30 or more consecutive days during the period August 23, 2003 to March 25, 2009 (hereinafter "the Class Period").

10. You are hereby notified that the Court will hold a hearing on July 9, 2009, at 9:30 a.m., before the Hon. John E. Munter in Department 305 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, California. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA is fair, reasonable, adequate and just and should be approved by the Court. At the time of the hearing, the Court will also consider the application of attorneys for allowance of fees and costs of the lawsuit, and also for payments to Class Representatives, or direct that such application be considered at a later date without further notice. Any and all class members may appear at the hearing and object to the attorneys' fees and costs application. Any and all paperwork prepared in connection with the attorneys' fees and costs application will be made available upon request to any class member who requests it. Said request may be made in person or by mail to plaintiffs' counsel:

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 CHRISTINA A. SCHREIBER
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11. The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice.

12. If you are a Class Member, you may appear at the hearing and show cause, if any, why any part of the proposed settlement, including the application for attorneys' fees and costs, should not be approved by the Court. If you fail to appear at the hearing and state your objection, you shall be deemed to have waived the right to object, including the right to appeal, and you shall be forever foreclosed from making any objections to the settlement or any other judgment thereon.

IV. THE PROPOSED SETTLEMENT

13. The Class Representative Plaintiffs and Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA have agreed to a settlement in the amount of One Million Dollars (\$1,000,000) for the period of August 23, 2003 to March 25, 2009. Class Representative Plaintiffs and Defendants further agreed that, upon approval of this Court and upon payment in full of the settlement amount, Plaintiffs will dismiss their Complaint, With Prejudice, against Defendants

NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA for the causes of action described in Plaintiffs' Complaint herein during the period August 23, 2003 to March 25, 2009. (See page 2, paragraph 2 of this Notice for a description of the causes of action alleged in Plaintiffs' Complaint.)

14. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Auburn Hotel for at least 30 consecutive days during the period August 23, 2003 to March 25, 2009, and who submits a timely claim before October 9, 2009 will be entitled to receive a monetary award based on the number of days he/she resided at the Auburn Hotel for the Class Period.

15. Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, through their insurance carriers, agree to pay the sum of \$1,000,000.00 in case as a settlement of the claims of the class against them, which sum includes attorneys' fees and costs.

16. A total of approximately \$466,666.67 is available for payment of the damages to Class Members who resided at the Auburn Hotel for a period of at least 30 consecutive days during the period of August 23, 2003 to March 25, 2009, assuming Court approval of Class Representative Plaintiffs' attorneys' fees and costs, and awards to Class Representative Plaintiffs, as summarized below.

17. Plaintiffs' counsel estimate that Class Members will receive approximately \$5.00 per day for each day they resided at the Auburn Hotel during the period August 23, 2003 to March 25, 2009. The per-day figure is an approximation based on current information about the number of residents at the Hotel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.

18. As compensation for their individual claims and for the responsibilities they undertook to represent the class, Class Representative Plaintiffs DAVID WILSON, ROBERT MACADAMS, TAMZYN WAGNER, LYNN FULLER, DAVID THERO, GLENN PREMO, LARRY BROWDER, DARRYL TAYLOR, and JAMES CULVER will each request the sum of \$15,000.00 from the Settlement Amount, for a total of \$135,000. These sums are in addition to the damage named Plaintiffs may claim from the class settlement fund.

19. PERSONS WHO HAVE NOT RESIDED AT THE AUBURN HOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM AUGUST 23, 2003 TO MARCH 25, 2009, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE.

20. The Settling Defendants, NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA, relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may request that the Court distribute the remaining funds to a charitable organization that serves the population such as that which occupied the Auburn Hotel during the Class

Period, to wit: indigent and/or disabled tenants. The Court's term for this type of charitable distribution is called "cy pres."

21. The Class Representative Plaintiffs' attorneys will ask the Court to award \$333,333.33 (one-third of the total settlement) as reasonable attorneys' fees pursuant to their agreement; approximately \$30,000.00 for costs that have already been paid; and \$35,000.00 for the cost of administering the settlement.

22. If the Court grants final approval and if you have not opted out of the Class Action, you will not be able to make any further claim against Defendants NIKITA HOLDINGS, LLC, a California Limited Liability Company, BALWANTSINH D. THAKOR and VIKRAMSINH DEVDHARA based on the claims made by the Plaintiffs in this action. (See page 2, paragraph 2 of this Notice for a description of the claims made by Plaintiffs' in this action.)

CLASS ACTION SETTLEMENT CLAIM FORM

Wilson v. Nikita Holdings, LLC San Francisco County Superior Court Case No. CGC-07-466543

In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to: Wartelle, Weaver & Schreiber 582 Market Street, Suite 1800 San Francisco, California 94104 Telephone: (415) 693-0504

This form must be postmarked or personally delivered by no later than October 9, 2009. For more information see the Notice of Proposed Class Action Further Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below:

Name: _____
 Current Phone No. _____
 Present residence address: _____

 Present mailing address: _____

 Social Security No. _____
 Date of Birth: _____
 Alternate Contact Information (please list a person who can contact you in case we cannot reach you at the address listed above. Alternate Contact Name: _____
 Address: _____

 Phone: _____
 Did you reside at the AUBURN HOTEL, 481 Minna Street, San Francisco, California, for at least thirty (30) consecutive days between August 23, 2003 and March 25, 2009? Yes _____ No _____
 If yes, please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Auburn Hotel between August 23, 2003 and March 25, 2009.
 Room No. _____ Dates _____
 Room No. _____ Dates _____
 Room No. _____ Dates _____
 I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.
 Date: _____
 Signature of Class Member _____
 ELECTION TO BE EXCLUDED I, (PRINT NAME) _____ hereby elect to be excluded from the class in Wilson v Nikita Holdings, LLC Case No. 466543 in accordance with the provision of the Notice of Class Action. I understand that, by excluding myself from the class, I will not be eligible to receive benefits of the Proposed Settlement should it be approved by the Court.
 Date _____
 Signature _____
 Address _____
 Telephone Number _____
Publication Date (s): April 1, 8, 15 & 22, 2009

YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, OR IF HAVE NOT OPTED OUT OF THE CLASS, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE MATTER Wilson v Nikita Holdings, LLC, San Francisco Superior Court Case No. CGC-07-466543.

(See page 2, paragraph 2 of this Notice for a description of the claims made by Plaintiffs' in this action.)

CLASS ACTION SETTLEMENT CLAIM FORM

Wilson v. Nikita Holdings, LLC San Francisco County Superior Court Case No. CGC-07-466543

In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to: Wartelle, Weaver & Schreiber 582 Market Street, Suite 1800 San Francisco, California 94104 Telephone: (415) 693-0504

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 If yes, please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Auburn Hotel between August 23, 2003 and March 25, 2009.
 Room No. _____ Dates _____
 Room No. _____ Dates _____
 Room No. _____ Dates _____
 I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.
 Date: _____
 Signature of Class Member _____
 ELECTION TO BE EXCLUDED I, (PRINT NAME) _____ hereby elect to be excluded from the class in Wilson v Nikita Holdings, LLC Case No. 466543 in accordance with the provision of the Notice of Class Action. I understand that, by excluding myself from the class, I will not be eligible to receive benefits of the Proposed Settlement should it be approved by the Court.
 Date _____
 Signature _____
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Publication Date (s): April 1, 8, 15 & 22, 2009

4.8.09

EDITOR'S NOTES

By Tim Redmond

Tredmond@sfbg.com

Well, most of you got the joke. A few angry phone calls and e-mail came in wondering how we could possibly have endorsed a guy who deports immigrant kids, breaks up families, panders to downtown, and doesn't have time to run the city. And one person wondered how we got his front tooth to sparkle like that (computers), but in general, readers figured out that Gavin Newsom is not our candidate for governor of California or president of the United States. And that rumor about Ross Mirkarimi and the ring-tailed lemur fashion disaster isn't true, either — or at least, he fervently denies it.

I guess everyone needs a laugh these days, because the world was full of great April Fool's jokes. My favorite, I think, was perpetrated by both the *Guardian* of London and *Mountain Xpress*, an alternative weekly in Asheville, N.C. They both announced they were ceasing print and Web publication and becoming "Twitter-only." *Mountain Xpress* dubbed its new venture the "Twaper." The *Guardian* explained that anything worth covering could be covered fine in 140 characters.

And it's some kind of statement on the condition of newspapers today that so many people totally bought it.

San Francisco transportation officials announced this week that they're going to raise prices of parking meters, increase the hours when the meters are in effect, and possibly end free Sunday parking. That's supposed to generate \$9.5 million in new revenue, which could help stave off some Muni cuts.

I have no problem with this — parking ought to be relatively expensive, and people who drive cars are (generally) better able to afford a fee increase than people who ride the bus. Soon they're going to need meters that take dollar bills, though, because it's getting hard to carry enough quarters in your pocket to pay for an hour's parking.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



What's Newsom got to offer?

EDITORIAL The front-line city employees have stepped up to the plate. Members of Service Employees International Union Local 1021, the largest of the city-worker unions, are discussing to concessions worth close to \$40 million, the equivalent of the raises they were set to get in next year's budget. Other unions will likely follow suit, meaning that as much as 20 percent of the city's budget deficit could come directly out of the pockets of city workers.

That was probably inevitable, and Local 1021 members were willing to give up pay increases to avoid further layoffs. Nevertheless, it makes the point very clear: Labor was willing to come to the table and offer to do its share. Now Newsom needs to do the same thing.

In a press briefing March 31, the mayor gave only the tiniest hints of his budget plans. He said he's calling for 12.5 percent cuts

in all departments, plus another 12.5 percent in contingency cuts. He told reporters that not all departments will face 25 percent cuts, although some probably will. Which programs are getting the deepest cuts? Newsom won't say. "You'll find out when you read my budget," which won't be released for another six weeks, he told the press.

So the city's facing a deficit for fiscal 2009-10 of a staggering \$438 million — and the mayor wants to keep his plans secret. That's not just ridiculous and counterproductive, it's bad faith. The budget's going to be awful, and the only way to keep it from becoming a bloody train wreck is to start discussing all the options now, with all the stakeholders, in public.

The problem of course, is that closing a budget deficit requires two steps that Newsom is loathe to take. First he has to set priorities — to acknowledge that some programs are more important than

others, and tell us where he draws those lines. Then he has to look for ways to raise new revenue, and that means hiking taxes — which won't help his campaign for governor.

By the time Newsom releases his budget, the supervisors and the activists will have only a month or so to hold hearings, examine the fine print, discuss priorities, and make changes. It's a notoriously inefficient way to run the city, and it leaves far too much of the budget power in the hands of the chief executive. The supervisors and the people whose lives will be affected by budget cuts need to be in the loop right now.

And Newsom needs to tell us what he's willing to accept as part of a budget deal, and what he's willing to give up. His office is full of highly paid staffers working on projects designed to help his political ambitions. Is that more important than public health and

CONTINUES ON PAGE 6 »

We cannot bear the thought of the series of traffic signals inside the park, near the Spanish El Presidio and the 160- year-old U.S. Army Post.

Reject the Fisher Museum

By Donald S. Green

OPINION The Presidio Trust Board and the National Park Service in December rejected Gap Inc. founder Don Fisher's proposed art museum in the Presidio. They complete their review of his second offer next month. They should reject the second offer as well, and the game will be over.

Fisher and his family should stop trying to convince the Park Service to bend its rules. They should set aside their pride and their own preferences in deference to those of the Park Service and the city of San Francisco. They should announce their decision to move forward with the city to find a location in the city proper.

Most of us in the Presidio's neighborhood communities do not agree with the seven trust board members that developing a cultural theme park in the Presidio is a good idea. It was introduced by the board only in response to the unsolicited proposal by the Fishers in April 2007. These board members, Fisher's former colleagues — who are mostly real estate developers — were appointed by former President Bush. President Obama will have his own appointees on the board by June, in time to make the final decision on the Fisher museum.

We don't want an extravagant \$50 million new gathering place in front of the Fisher museum — something the Fishers have offered to help pay for in exchange for permission to build where they want.

We cannot bear the thought of the series of traffic signals inside the park, near the Spanish El Presidio and the 160-year-old U.S. Army Post. The trust says those traffic signals, along with garages in the Presidio, would be needed to manage the daily visitors added by the Fishers' museum. No national park in America has traffic signals.

CONTINUES ON PAGE 6 »

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LETTERS

WHY NO JROTC ALTERNATIVE?

I am a board member of the Teach Peace Foundation, a 501(c)(3) nonprofit that offers an alternative to JROTC ("The JROTC horror show," 4/1/09). Our program teaches leadership skills without military training and was developed by a team of qualified professionals from the fields of education, medicine, and business. The program can be reviewed at the Teach Peace Web site, www.teachpeace.com.

We offered our Leaders Program to the San Francisco School District in 2008. We were told by a senior member of the JROTC Task Force that we offered the best program but were not being selected for political reasons. We were then repeatedly informed by JROTC Task Force members that we would have our chance with an after-school program.

While we were never happy with the JROTC Task Force process with its obvious conflict of interests (e.g., two JROTC employees were on the Task Force and were not interested in finding an alternative that would eliminate their jobs), we did console ourselves that we could prove the value of our program by starting with the after-school alternative. To our surprise, in July 2008 the after-school offer was withdrawn with no explanation.

Nancy Patterson
Teach Peace Volunteer

LAUGHING AT DJ DADDY

So uh your article ("Superego," 4/1/09) made me laugh too much. I wanted to let you know, because I am sure because you used the *faggot* word many people are e-mailing you and telling you what a "homophobe" you are. People in this area (well and in general) take themselves too seriously sometimes and strive to be P.C. to the point where it is annoying. I laughed out loud as I was doing my laundry and reading your article. The twitter comment alone was worth reading the whole article. But anyway "GO BOOBIES" because I too love boobs and am of the faggy variety as well. So good job!

Cole
San Francisco

FOR THE RECORD

Last week's Picks intro ("Animation," 4/1/09) failed to credit Michael Hall, who originated Creative Growth's video production workshop and produced the current "Changing Channels" exhibition.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

EDITOR'S NOTES

CONT. >>

But let's not forget what this actually is. It's a tax — a tax on people who, for whatever reason, park their vehicles for a short time on city streets in commercial areas. That \$9.5 million isn't just free money, any more than the money Gov. Schwarzenegger thinks California will get by better promoting the lottery is free money. Somebody pays.

And when we start looking at this year's city budget, we need to look not just at what's being cut and what revenue might come in, but at who's paying to balance the more than \$400 million tab.

City workers have already agreed to pay part of it. The biggest city-employee union has agreed to accept cutbacks that will amount to more than \$40 million, and other unions are expected to follow suit. And of course, a few hundred have already been laid off.

People who swim in city pools are paying — the hours have been cut. Sick people are paying — city health services have been reduced. Muni riders are going to pay with longer waits and higher fares.

But so far, I don't see Mayor Newsom asking the very wealthy to pay. They don't take buses, they don't park at meters, they don't need free public swimming pools or free health care. I don't see any tax increases hitting any of them.

That's got to be part of the discussion. Because I'll pay more to save the city — but I don't want to feel like a chump. **SFBG**

NEWSOM

CONT. >>

after-school recreation programs? What significant tax hikes will the mayor promise to support on the November ballot? Will big businesses, developers, and Pacific Gas and Electric Co. be asked to take on some financial pain the way city workers have? Will Newsom raise money and shift some of his formidable campaign apparatus into saving San Francisco's public services this fall? Will he present a budget that assumes not just cuts but, say, \$250 million in permanent revenue hikes?

Everyone in San Francisco is going to find something to hate about next year's budget. Every resident will have to pay more, whether in taxes or Muni fares or use fees, and get less. Most people can live with that — if the costs and cuts are fair, the pain is properly shared, and there's plenty of time to discuss it openly.

Time's running out here. Where's Newsom? **SFBG**

FISHER

CONT. >>

Nor do we want the lineup of traffic and signal lights required outside the park, at entrances and on nearby residential streets, that the trust says would be required. The city would, I expect, refuse the federal trust's request to change city traffic controls to support a museum — one that city officials want to see downtown.

The public will pay another million to respond to the Fishers' continued effort. It will end in defeat, if the federal government follows its own review processes — or in a glaring corruption of those processes if it succeeds.

I urge the individual appointed members of the Federal Presidio Trust Corporation and National Park Service officials to reject the Fisher offer next month. Two years and \$2 million is enough of our treasure to spend in responding to the unsolicited proposal.

I urge the public to attend the trust hearing April 16 at 6:30 p.m. at the Presidio Golden Gate Club. Support the Fisher museum outside the park, and oppose it in the park. **SFBG**

Donald S. Green is former executive director of the Yosemite Restoration Trust and vice chair of the Presidio Neighborhood Work Group of the SF Board of Supervisors.

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— **Kenny Olson**
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100 Ellinwood Way,
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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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A•A•N



Damn, I can't believe those Midwestern cornholers totally beat us bicoastal fudge-packers to the altar punch: so many delicious, delicious plot twists on the way to marriage equality.

--from "lo-who???" by Marke B.,
posted in the Politics blog

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FACTS YOU Need to Know Before Investing

Recently, the FED embarked on "quantitative easing" by creating a trillion dollars to purchase government debt. This is an attempt to forestall an economic depression. However, the actual effect is the reduction of the primary interest rate. How does it effect your investments?

If you have a longterm loan or a mortgage, the liquidation value of these instruments will greatly increase, unless held to maturity. If you want to cash out before the end of your contract, the penalty you will have to pay will make it likely to be unprofitable.

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www.amazon.com or
www.economicclubsf.com

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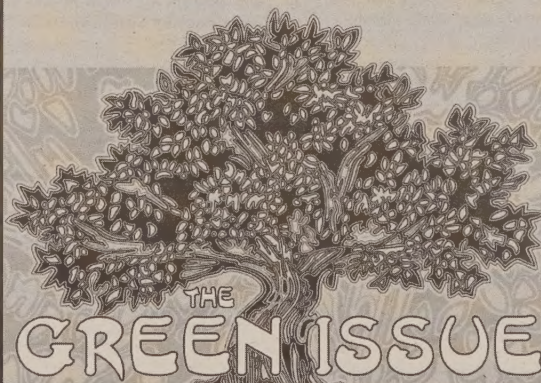
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THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

Law vs. Justice

Why is the SF City Attorney's Office pursuing precedents that protect bad police behavior?

By Steven T. Jones
steve@sfbg.com

City Attorney Dennis Herrera relishes his reputation as a crusading reformer. For several years, his official Web site prominently displayed the phrase "Activism defines SF City Attorney's Office," linked to a laudatory 2004 *Los Angeles Times* article with that headline.

"Doing what we can do to ensure civil rights for everyone is not something we are going to back away from," was the quote from that piece. Herrera chose to highlight on his homepage, referring to his work on marriage equality. The article also praises the City Attorney's Office practice of proactively filing cases to protect public health and the environment and to expand consumer rights.

But more recently the City Attorney's Office also has aggressively pushed cases that create troubling precedents for civil rights and prevent law enforcement officials from being held accountable for false arrests, abusive behavior, mistreatment of detainees, and even allegedly framing innocent people for murder.

Three particular cases, which have been the subject of past stories by the *Guardian*, reveal unacceptable official conduct — yet each was aggressively challenged using the virtually unlimited resources of the City Attorney's Office. In fact, Herrera's team pushed these cases to

the point of potentially establishing troubling precedents that could apply throughout the country.

Attorney Peter Keane, who teaches ethics at Golden Gate University School of Law and used to evaluate police conduct cases as a member of the Police Commission, said city attorneys sometimes find themselves trapped between their dual obligations to promote the public good and vigorously defend their clients. "Therein lies the problem, and it's a problem that can't be easily reconciled," he told us.

"A lawyer's obligation is to give total loyalty to a client within ethical limits," Keane said, noting his respect for Herrera. But in police misconduct cases, Keane said, "it is desirable public policy to have police engaged in ethical conduct and not do anything to abuse citizens."

RODEL RODIS VS. SF

Attorney Rodel Rodis is a prominent Filipino activist, newspaper columnist, and until this year was a longtime elected member of the City College of San Francisco Board of Trustees. So it never made much sense that he would knowingly try to pass a counterfeit \$100 bill at his neighborhood Walgreens in 2003 (see "Real money, false arrest," 7/9/08).

Nonetheless, the store clerk was unfamiliar with an older bill Rodis used to pay for a purchase and called police, who immediately placed Rodis in handcuffs. When

police couldn't conclusively determine whether the bill was real, they dragged Rodis out of the store, placed him in a patrol car out front, and took him in for questioning while they tested the bill.

There was no need to arrest him, as subsequent San Francisco Police Department orders clarified. They could simply have taken his name and the bill and allowed him to retrieve it later. After all, mere possession of a counterfeit bill doesn't indicate criminal intent.

The police finally determined that the bill was real and released Rodis from his handcuffs and police custody. Rodis was outraged by his treatment, and sued. He insisted that the case was about the civil rights principle and not the money — indeed, he says he offered to settle with the city for a mere \$15,000.

"I told my lawyer that I didn't want a precedent that would hurt civil liberties," Rodis told the *Guardian*.

To his surprise, however, the City Attorney's Office aggressively appealed rulings in Rodis' favor all the way up to the U.S. Supreme Court, which found that the officers enjoyed immunity and ordered reconsideration by the Ninth Circuit Court of Appeals. Last month the Ninth Circuit ruled in the city's favor, thus expanding protections for police officers.

Rodis can now name cases from around the country, all with egre-

STOP THE STEALTH POTRERO POWER PLANT DEAL! [p.12]

Iraqi oil? In the bay?

Outrage builds over Chevron tanker arriving in Richmond [p.13]

Who's the hottest?

Nominate someone — or yourself — for our upcoming Sex Issue contest [p.40]

Short story

Too Short's return, the graying of punk, and Beefheart. In Noise [p.47]

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Sept. 3 - 9, 2003 • Vol. 37, No. 49 • FREE

GUARDIAN

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Transition in a photo series on the editors' room at Mike Creek Studio Press

INNOCENT!

Thirteen years after the S.F. cops and D.A.'s Office framed him for murder, John J. Tennon is finally free. So, unfortunately, are the people who framed him [p.18]

The Sept. 3, 2003 *Guardian* celebrated John J. Tennon being released from prison after 13 years because of prosecutorial misconduct although he has yet to find justice because of resistance by San Francisco officials.

gious police misconduct, that cite his case as support. "Even with that kind of abuse, people can no longer sue because of my case," Rodis said.

Herrera disputes the precedent-setting nature of the case, saying the facts of each case are different. "We're defending them in accordance with the state of the law as it stands today," Herrera said, arguing that officers in the Rodis case acted reasonably, even if they got it wrong. "We look at each case on its facts

and its merits."

Herrera said he agrees with Keane that it's often a difficult balancing act to promote policies that protect San Francisco citizens from abuse while defending city officials accused of that abuse. But ultimately, he said, "I have the ethical obligation to defend the interests of the City and County of San Francisco."

While it may be easy to criticize those who bring lawsuits seeking

CONTINUES ON PAGE 10 »

Energy 92.7 and AT&T are Honoring The People Of The Bay Who Raise The Bar In The Community.

Landa Lakes — the drag persona of Miko Thomas is a tireless advocate and spokesperson for San Francisco's Native American Community. As the reigning Grand Dutches of SF's Duca Council, Landa works to give attention and funding to the Native American Aids Project, Bay Area American Indian Two-Spirits (a group for LGBT Native Americans), lyric and so many more!

Through activism in such organizations Landa makes sure that Native Americans are represented in a fun, fabulous and extremely visible way. "Landa Lakes" (Miko Thomas) is this week's AT&T Spotlight Community Hero and that's why AT&T is donating \$500 to the non profit of Landa's choice.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T...helping to raise the bar in our community.

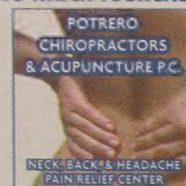


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"It raises the broader question of what is the city attorney's mandate?

Is it fiscal limitation regardless of the truth?"

attorney Ethan Balogh

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ALERTS

By Joe Sciarillo
alerts@sfbg.com

WEDNESDAY, APRIL 8

Caravan 4 Justice 2

The Mission District's La Raza Centro Legal invites you to join Bay Area Latino and African American organizations in Sacramento. They will be converging as a sign of solidarity, then meeting with legislators to address immigration, police accountability, and displacement issues.
11a.m.-12:30p.m., free
State Capitol Building, Sacramento
Contact renee@lrcl.org or cdavis@lrcl.org.

Stop Africom

As the U.S. military escalates operations in Afghanistan and Pakistan, activists worry that Africa could be next. Daniel Volman, who directs the African Security Research Project, and Amina Mama, Nigerian distinguished professor of ethnic studies at Mills College, address what they call Africa Command or Africom, identifying what's at stake and how we can stop it.
6:30-8p.m., free
La Pena Cultural Center
3105 Shattuck, Berk.
www.lapena.org

THURSDAY, APRIL 9

FMLN comes to power

El Salvador elected a new president last month, Mauricio Funes, whose FMLN (Farabundo Martí National Liberation Front) party has now gone from an armed rebel group fighting a U.S.-backed government to the heart of power. Roberto Lovato, a Mission District native and journalist covering Latin America, discusses the implications and possibilities of this historic election.
7-9p.m., free
Dolores Street Community Services
938 Valencia, SF
699-0270
ezequada@comcast.net

SOMA public art advisory meeting

The SF Arts Commission's public art program for the SOMA West Improvement Project is accepting applications until noon today to serve on the artist-selection panel. The community is invited to help choose two panelists and discuss projects.

TROUBLETOWN



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* TO CARTOONISTS AND HARDCORE TREKKIES

6:30-8p.m., free
LGBT Center Community Center
1800 Market, SF
tonia.macnel@sfgov.org
www.sfartscommission.org/
pubartcollection/category/public-meetings

SATURDAY, APRIL 11

Protest the Banks

Wish you could've been in the London streets during the raucous G20 protests? Had enough of rising unemployment, foreclosures, and bank bailouts? Hit the streets, lift your voices, raise your fists.
11a.m.-2p.m., free
Federal Reserve Bank
101 Market, SF
www.anewayforward.org/demonstrations

MONDAY, APRIL 13

Peace Process After Gaza

The recent fighting in Gaza landed another blow to the peace process: More than 1,300 Palestinians and a dozen Israelis died and millions still live in fear. In the first lecture of a five-part series, Beshara Doumani, author and associate professor at UC Berkeley, explores these events and current political developments.
7-9p.m. \$10-\$20, no one turned away for lack of funds
American Conservatory Theater
415 Geary, SF
www.bayarea.jvp.org

TUESDAY, APRIL 14

Amy Goodman, *Standing Up to the Madness: Ordinary Heroes in Extraordinary Times*

The host of *Democracy Now!* teams up with her brother, investigative journalist David Goodman, to discuss their new book on how grassroots activists challenge the government and take politics into their own hands.
12p.m.-2p.m., \$20-\$100
LGBT Community Center
1800 Market Street, SF
www.access.org/production/amy_goodman.php

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SEX SF

Accidental porn, dirty words on the bus, this week's hot sex events



NOISE

Kutiman, Habib Koite and Bemada, Bridez, Nine Inch Nails and Jane's Addiction, more Super Ego nightlife and Sonic Reducer live shows



PIXEL VISION

Look of the Day, praising bacon, *Alien Trespass* interview, Sonoma Film Fest coverage, DIY Miranda Caroligne



POLITICS

The Iowa gay-marriage head trip, the big box in Bayshore, Fiona Ma's "renegades," Clean Power SF updates

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Attorney's Office CONT.

public funds, Rodis says it is these very cases that set the limits on police behavior and accountability. As he observed, "The difference between police in a democracy and a dictatorship is not the potential for abuse, but the liability for abuse."

MARY BULL VS. SF

In the run-up to the U.S. invasion of Iraq in 2003, there were months of antiwar protests resulting in thousands of arrests in San Francisco. Activist Mary Bull was arrested in November 2002. Bull said she was forcibly and illegally strip-searched and left naked in a cold cell for 14 hours.

San Francisco's policy at the time — which called for strip-searching almost all inmates — was already a shaky legal ground. Years earlier Bull had won a sizable settlement against Sacramento County because she and other activists were strip-searched after being arrested for protesting a logging plan, a legal outcome that led most California counties to change their strip-search policies.

So Bull filed a lawsuit against San Francisco in 2003. The *San Francisco Chronicle* ran front page story in September 2003 highlighting Bull's ordeal and another case of a woman arrested on minor charges being strip-searched, prompting all the major mayoral candidates at the time, including Gavin Newsom, to call for reform. Sheriff Michael Hennessey later modified jail policies on strip searches, conforming it to existing case law.

But the City Attorney's Office has continued to fight Bull's case, appealing two rulings in favor of Bull, pushing the case to the full Ninth Circuit Court of Appeals (from which a ruling is expected soon) and threatening to appeal an unfavorable ruling all the way to the U.S. Supreme Court.

"It's pretty outrageous and humiliating to strip-search someone brought to jail on minor charges," Bull's attorney Mark Merin told the *Guardian*. "If they win, they establish a bad precedent."

Herrera said the case is about inmate safety and that his office must follow case law and pursue reasonable settlements (neither side would say how much money Bull is seeking). "We do it well and we do it with a sense of justice at its core," Herrera said.

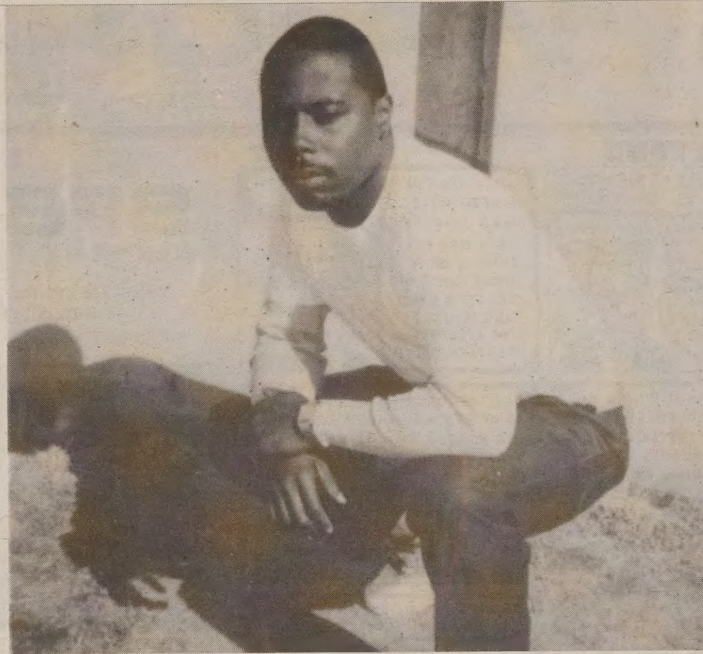
Yet Merin said the city's actions fly in the face of established law: "In the Bull case, he's trying to get 25 years of precedent reversed."

Merin noted that "The problem is not with the city, it's with the U.S. Supreme Court." In other words, by pushing cases to a right-leaning court, the city could be driving legal precedents that directly contradict its own stated policies.

"It would be nice if this city was in a different league, but they look at it like any defense firm: take it to the mat, yield no quarter" he added.

JOHN TENNISON VS. SF

For the *Guardian*, and for all the attorneys involved, this was a once-in-a-lifetime case. In 1990, Hunters Point residents John J. Tennison



Antoine Goff is seeking compensation in a case that claims he and John Tennison were framed by San Francisco police inspectors for a murder they didn't commit.

and Antoine Goff were convicted of the 1989 gang-related murder of Roderick Shannon and later given sentences of 25 years to life.

Jeff Adachi, Tennison's attorney and now the city's elected public defender, was shocked by a verdict that was based almost solely on the constantly mutating testimony of two young girls, ages 12 and 14, who were joyriding in a stolen car, so he continued to gather evidence.

Eventually Adachi discovered that police inspectors Earl Sanders and Napoleon Hendrix and prosecutor George Butterworth had withheld key exculpatory evidence in the case, including damaging polygraph tests on the key witnesses, other eyewitness testimony fingering a man named Lovinsky Ricard, and even a taped confession in which Ricard admitted to the murder.

After writer A.C. Thompson and the *Guardian* published a cover story on the case (see "The Hardest Time," 1/17/01), it was picked up pro bono by attorneys Ethan Balogh and Elliot Peters of the high-powered firm Keker & Van Nest LLP, who unearthed even more evidence that the men had been framed, including a sworn statement by one of the two key prosecution witnesses recanting her testimony and saying city officials had coached her to lie.

In 2003, federal Judge Claudia Wilken agreed to hear Tennison's case and ruled that the prosecution team had illegally buried five different pieces of exculpatory evidence, any one of which "could have caused the result of Tennison's new trial motion and of his trial to have been different."

She ordered Tennison immediately freed after 13 years in prison. The district attorney at the time, Terrence Hallinan, not only agreed and decided not to retry Tennison, he

proactively sought the release of Goff, who was freed a few weeks later.

"The only case you can make is that this was an intentional suppression of evidence that led to the conviction of any innocent man," Adachi told the *Guardian* in 2003 (see "Innocent!" 9/3/03). In the article, Hallinan said "I don't just believe this was an improper conviction; I believe Tennison is an innocent man."

But the pair has had a harder time winning compensation for their lost years. State judges denied their request, relying on the initial jury verdict, so they sued San Francisco in 2003, alleging that the prosecution team intentionally deprived them of their basic rights.

"What happened to these guys was a horrible miscarriage of justice," Balogh said.

The City Attorney's Office has aggressively fought the case, arguing that the prosecution team enjoys blanket immunity. The courts haven't agreed with that contention at any level, although the city spent the last two years taking it all the way to the Ninth Circuit, which largely exonerated Butterworth. The case is now set for a full trial in federal district court in September.

"They are unwilling to admit they made a mistake," Elliot said. "They are doing everything not to face up to their responsibility to these two guys."

The lawyers said both Herrera and District Attorney Kamala Harris had an obligation to look into what happened in these cases, to punish official wrongdoing, and to try to bring the actual murderer to justice. Instead the case is still open, and the man who confessed has never been seriously pursued.

Harris spokesperson Erica Derryck said the Ninth Circuit and an internal investiga-

tion cleared Butterworth "of any wrongdoing," although she didn't address *Guardian* questions about what Harris has done to close the case or address its shortcomings.

In fact, the lawyers say they're surprised that the city is so aggressively pushing a case that could ultimately go very badly for the city, particularly given the mounting lawyers' fees.

"When we filed the case, we never thought we'd be here today," Balogh said. "They had a bad hand and instead of folding it and trying to pursue justice in this case, they doubled down."

Herrera doesn't see it that way, instead making a lawyerly argument about what the prosecution team knew and when. "Our belief is there is no evidence that Sanders and Hendrix had information early on that they suppressed," Herrera said. "Based on the facts, I don't think they, Hendrix and Sanders, violated the law. But that's a totally different issue than whether they were innocent.... It's not our role to retry the innocence or guilt of Tennison and Goff."

Herrera said he's limited by the specific facts of this case and the relevant laws. "If the Board of Supervisors wants to do a grant of public funds [to Tennison and Goff], someone can legislate that. But that's not my job," Herrera said.

As far as settling the case in the interests of justice or avoiding a precedent that protects police even when they frame someone for murder, he also said it isn't that simple. Keane also agreed it wouldn't be ethical to settle a case to avoid bad precedents.

"I'm always willing to talk settlement," Herrera said. "This is not an office that makes rash decisions about the cases it chooses to try or settle."

Deputy City Attorney Scott Wiener is the point person on most police misconduct cases, including the Rodis and Tennison cases, as well as another current case in which Officer Sean Frost hit a subdued suspect, Chen Ming, in the face with his baton, breaking his jaw and knocking out 10 teeth.

Wiener, who is running for the District 8 seat on the Board of Supervisors and is expected to get backing from the San Francisco Police Officers Association, recently told the *Chronicle* that Frost "did not do anything wrong." Contacted by the *Guardian*, Wiener stood by that statement and his record on police cases, but said, "I consider myself to be fair-minded." He also denied having a strong pro-police bias.

Yet those involved with these cases say they go far beyond the zeal of one deputy or the need to safeguard the public treasury. They say that a city like San Francisco needs to put its resources into the service of its values.

"It raises the broader question of what is the city attorney's mandate? Is it fiscal limitation regardless of the truth?" Balogh said. "Dennis Herrera has had a very aggressive policy in defending police officers."

Herrera says he is proud of his record as the city attorney, and before that, as president of the Police Commission. "I believe in police accountability and have made that a big part of what I've done throughout my career." **SFG**

Pay to play?

Fiona Ma claims her mobile home bill is about helping poor people, not the campaign contribution she received

By Tim Redmond
tredmond@sfbg.com

Fiona Ma, the California Assembly Member from the west side of San Francisco, has introduced a bill that would limit rent controls on trailer parks — something of a stretch for a district that has no mobile homes and for a politician who has never shown any past interest in the issue.

But several months before she introduced the bill, Ma received \$6,200 in campaign contributions from one of the leading mobile home landlord groups.

Assembly Bill 481, introduced Feb. 24, would make it easier for the owners of mobile home parks to raise rents on units that are either sublet or not occupied year-round. It's one of two major bills the park owners are pushing this year. The other, AB 761, by Assembly Member Charles Calderon (D-Montebello), would eliminate vacancy control in parks and allow rents to rise every time a space becomes empty.

Rent control in California mobile home parks is unusual. Trailer residents typically own their units but must pay rent to the park owner for the land beneath them. So mobile home owners — many of them seniors and low-income people — are actually tenants.

Under current law, local rent control ordinances apply to those trailer parks, keeping the cost of living there relatively low. However, the law allows park owners to raise the rent on trailers that function as vacation homes — that are not a principal residence for the owner and aren't rented to somebody else.

Ma's bill would make it easier to define a mobile home as a second residence and would eliminate the provision that protects sublets.

Advocates for mobile home residents have vowed to fight the bill. "In mobile home parks, the park owners have hugely disparate power over residents, most of whom are low income and over 60," David Grabill, an affordable housing advocate and attorney for the Coalition of Mobile Homeowners-California, told us. "Park owners also look for any hook or crook way to get a space out from under rent control or squeeze more rent out of the residents. Residents

can't move their homes, can't afford to move themselves, and can't afford lawyers to protect their rights.

"This bill would give park owners a whole new way to threaten and intimidate residents."

Ma insists that her only goal is to promote affordable housing. She told us that mobile homes in Malibu sell for millions of dollars, and that some are used entirely as second residences for wealthy people. "Rent control is supposed to be for low-income people," she said, arguing that if rich mobile homeowners lost their rent control protection, those units would be available for less wealthy people.

As for sublet homes, she said: "If the owners don't need to live there, then they can afford to live somewhere else — and they don't need rent control protection."

Ma at first said she took up the bill because she was on the Assembly Housing Committee and was looking for measures that would promote low-income housing. Calvin Welch, a San Francisco activist who has been working on affordable housing issues for decades, finds that a bit odd.

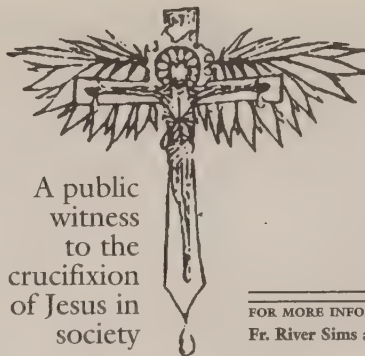
When Ma was a San Francisco supervisor, Welch told us, "she was missing in action on every significant affordable housing measure. Much of the time, she was on the other side."

When we pressed her, Ma acknowledged that the Western Manufactured Housing Committee, which represents park owners, spoke to her about the bill. The group's Web site goes further, claiming that WMHC sponsored the Ma bill. And campaign finance records show that the WMHC political action committee gave Ma \$4,200 on Oct. 27, 2008 and another \$2,000 the next day.

Tim Sheahan, president of the Golden Gate Manufactured Home Owners League, which represents mobile home park tenants, told us Ma's comments about million dollar homes are off the mark. "Sure, there are a few sensational anomalies. But that is no reflection on how most mobile homeowners live," he said.

And even if wealthier residents are forced to sell their homes, he noted, "the new residents will have to pay much higher rent. So there's no way this adds to affordable housing."

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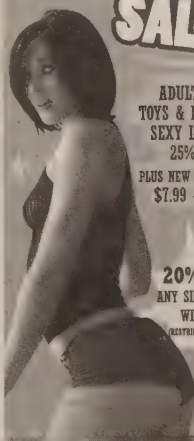
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Mayor Gavin Newsom gathered journalists to discuss the city budget, but didn't have much to say about where he'll cut or whether he's seeking new revenue measures.

PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

The budget mysteries

Newsom promises deep cuts — but where?

By Sarah Phelan
sarah@sfbg.com

San Francisco's top budget advisors are predicting that dollars from President Obama's stimulus package will help reinvigorate the economy over the next three years. But they also warn that the recovery will be slow, and that deficits will be part of political life for some time to come.

The findings are contained in a three-year budget projection report jointly compiled by the Mayor's Office, the Controller's Office, and the Budget Analyst's Office and released to the news media at a hastily announced March 31 roundtable.

During the roundtable, Mayor Gavin Newsom announced that the city faces a "staggering" \$438 million budget shortfall in fiscal year 2009-10 — a deficit, financial experts warn, that could balloon to \$750 million by fiscal year 2011-12 if cuts and wage concessions aren't made and structural reform and revenue creating measures aren't undertaken.

Those future numbers are scary — and a bit apocryphal. Nobody seriously thinks the city will simply ignore this year's problems and put them off until next year, which means future deficits should be smaller.

But the decisions that will have to be made to keep the red ink under control have been the subject of intense speculation since December, when Newsom announced that the city was facing a deficit equal to cutting every other dollar in the city's discretionary general fund.

REFORMS? WHAT REFORMS?

In January newly elected Board of Supervisors President David Chiu sought to address the anxiety crashing over the city's business and labor leaders by inviting stakeholders, including Newsom, to budget meetings at City Hall. But Newsom only agreed to get involved once the youthful board president's other bright idea — a special election that combined cuts, revenue

generating measures, and structural reforms to save as many jobs, programs, and services — was off the table.

And with only two months to go until he submits his 2009-10 budget proposal, Newsom still has not clarified what budgetary reforms he will support this fall, even as the labor unions are being asked to give back \$90 million in promised benefits, and the Board of Supervisors gets ready to prepare an annual appropriations ordinance by the end of July.

Newsom did announce last week that he will be asking some, but not all, departments for 25 percent cuts in the coming fiscal year. Human Services Director Micki Callahan confirmed that 730 pink slips have been sent out since July 2008.

Yet the actual cuts remain a mystery. "I will not be accepting 25 percent cuts from some departments, but from others, I will," Newsom said. "I don't believe in across-the-board cuts."

Asked which departments he would accept 25 percent cuts from, Newsom told reporters: "You'll find out when you read my budget."

Within days of Newsom's statement came news of a deal between the Mayor's Office and Service Employees International Union Local 1021, the largest city-workers union.

"The goal of this tentative agreement is to protect vital services for San Franciscans, minimize layoffs to employees, preserve the integrity of the collective bargaining agreement, and assist the city with its economic recovery," read a joint public statement.

As of press time, SEIU's 1021's Robert Haaland told the *Guardian* that the two sides are still in negotiations, but confirmed that the union is discussing giving up about \$40 million over 16 months, including furloughs and other benefits.

"At the end of the day, our members recognize that they need to share the pain," Haaland said. "The idea is to save jobs and programs."

These givebacks from SEIU are part of the

\$90 million in concessions the city hopes to get from unions, including those that represent police, firefighters and nurses.

THE PERILS OF TWO-YEAR BUDGETING

As it becomes clear that givebacks and cuts won't be enough to solve the city's fiscal crisis, there is talk that the mayor wants to switch to a two-year budget process. Critics say that could represent a massive transfer of power to the Mayor's Office, unless the Board of Supervisors also gets the power to approve the mayor's midyear cuts.

"As it is right now, we have power through the Board of Supervisors for one month of the year," said one community organizer, who asked to remain anonymous. "The rest of the time Newsom moves his own agenda through his midyear cuts."

A summary of a March 16 Controller's Office "budget improvement project" recommends that "the board's add-back process should require that program restorations and enhancements be reviewed and analyzed by department staff and the board's budget analyst;" that the "mayor and board should outreach to the general public regarding budget priorities;" and that the "city should adopt a two year budget process consistent with the city's financial plan."

Sup. Chris Daly said he thinks this year's grim three-year budget projections make a strong argument against a two-year budget process. "Projections are never right," said Daly, who used to chair the powerful budget committee. "Two years ago we weren't projecting how bad it was going to be. We can't do budgets for years out past the current fiscal year. It just doesn't work."

Sup. David Campos, who sits on the current budget committee, said he wants to see the increased Federal Medical Assistance Percentage (FMAP) funding being provided to the city's public health and human services departments used to restore proposed cuts, jobs, and services.

Much of the federal money will be earmarked for non-General Fund infrastructure projects at the Municipal Transportation Agency, Housing Authority, airport, and San Francisco Public Utilities Commission.

"We're saying that if FMAP is coming in so that revenue cuts are not made in the public health area, then why not use these monies to fill gaps, replace cuts, restore funds, preserve programs?" Campos asked.

Campos also wants the mayor and the board to sit down and talk about the November ballot. "I don't think the budget hole is going to be closed on backs of labor alone," Campos told us. "We're focused on cuts, elimination of programs, layoffs ... But why aren't we talking about what revenue measures we are putting on the November ballot?"

Chiu said he thinks Newsom is committed to some form of tax-based revenue measure. "Just as we can't solve our budget deficit by taxing our way out of it, so we can't solve it by cutting our way out of it either," Chiu said. "None of our tax or revenue-generating options would come close to filling 25 percent of that gap."

Noting that business is "more open to taxes that share the burden of who pays," Chiu observed that "it's important to balance the cuts so it's not just social services and the health department taking the burden." **SPRO**



Stanley Greenberg's list of "extraordinary leaders" (from left): Tony Blair, Bill Clinton, Nelson Mandela, Ehud Barak, and former Bolivian President Gonzalo "Goni" Sánchez de Lozada.

PHOTOS FROM THE COVER OF *DISPATCHES FROM THE WAR ROOM*

Shielding Goni

Why are top Democrats protecting Bolivia's former president from facing trial for the massacres he ordered?

By Nick Buxton
news@sfbg.com

Top Democratic Party pollster Stanley Greenberg rolled into San Francisco last month to promote his latest book, *Dispatches from the War Room — In the trenches with five extraordinary leaders* (2009, St. Martin's Press). The slight, bespectacled man spoke at the Commonwealth Club, sharing what he hoped were "honest and frank" accounts of working with leaders such as Nelson Mandela and Bill Clinton.

While he happily pontificated on the lessons these experiences held for President Barack Obama, he was a bit more defensive on why he had proudly featured in the book Gonzalo "Goni" Sánchez de Lozada, former president of Bolivia who is currently wanted for his role in a massacre of 67 people in October 2003.

Greenberg was drafted in 2002 to help Goni, a wealthy University of Chicago-educated businessman, get elected president during a time of social upheaval created largely by U.S.-backed neoliberal economic policies. Branding Goni as the only man who could "resolve the crisis," Greenberg and other U.S. political consultants helped their client scrape an electoral victory with just 23 percent of the popular vote.

The deaths took place less than a year later when Goni announced deeply unpopular plans to privatize the country's natural gas reserves and give foreign corporations more control over Bolivia's resources. Road blockades erected by protesters in the poorest outlying neighborhoods of the high altitude city of La Paz effectively cut off supplies. Goni signed a decree that instructed the army to clear the roads and promised "indemnification for any damage to property and persons which might occur." That effective carte blanche resulted in the army shooting live ammunition indiscriminately at men, women, and children.

Military repression brought to a head one of the country's bloodiest years, in which more than 150 people died in social protests. Rising popular anger led Goni to flee the country to exile in the United States. He has since lived comfortably in Chevy Chase, Md., protected by Republicans and Democrats alike.

Greenberg admits in the book that the violence caused him "to take stock," yet he ends up saying he is now "more certain of my course and his [Goni's]." He concludes: "I am proud of what we did to help Goni become President." From the podium at the Commonwealth Club, he blamed the atrocities on the supposed "parallel violence" by the protestors.

It seems a surprising conclusion for a man who is supposedly in touch with the electorate. Goni is universally reviled in Bolivia as a corrupt and arrogant politician who devalued Bolivian lives. Even Goni's Vice President Carlos Mesa denounced him and swore that he would never use violence to enforce policies. Two-thirds of Bolivia's Congress — including many who had formed part of Goni's coalition — approved a trial seeking responsibility for the massacres. Disgust at Goni's "free market" (or neoliberal) economic and social policies, which increased poverty and inequality, was partly behind the landslide 2005 electoral victory of one of the leaders of the protest movements, Evo Morales.

Yet sadly, Greenberg's positive spin of Goni seems to be a view that is widely shared with the Democratic Party. At a Washington launch event for Greenberg's book, Speaker of the House Nancy Pelosi also appeared to hold Goni in high esteem, warmly welcoming him to the event and calling him a "very special man." Goni's former defense lawyer, Gregory Craig, is now Obama's White House counsel. The Democrats' historic loyalty to one of their favored pro-American friends seems to outweigh their commitment to human rights and fair legal process.

Rogelio Mayta, the resolute lawyer representing the families whose loved ones were killed in October 2003, tries to give Pelosi the benefit of the doubt. "We want to believe in the good faith of ... Pelosi and believe that these praises are due to misinformation rather than a concrete line of action and thinking by the U.S. government," he said.

Yet the anger of Eloy Rojas, who lost his eight-year-old daughter when troops entered his village and started shooting indiscriminately, is harder to hide. "Every effort that allies of Sánchez de Lozada make to present the ex-president as a victim and an honest man is for us an offense. It is an offense against the pain and suffering that his terrible actions had for our lives. His determination to defend his and other people's economic interests meant that he stopped valuing peoples' lives ... That is why we continue to seek justice."

In March, Bolivian families who lost loved ones marked a significant milestone in their struggle to end the legacy of impunity for political elites like Goni. After five years of navigating political games and legal loopholes, a date was set for the trial of responsibility for Goni and seven of his ministers. Yet the main defendant, Goni, will be missing because the U.S. government has ignored requests for extradition for several years.

Many in the U.S. and worldwide continue to hope that Obama's inauguration will mark a new chapter in relations worldwide, especially in Latin America, where there has been a new wave of resistance against U.S. attempts to impose its economic interests. Obama has made some important first steps in ordering closure of the Guantánamo Bay detention facility and reinvigorating the use of diplomacy in regions such as the Middle East. But if he really wants to start a new chapter of international relations rooted in human rights, he doesn't need to travel abroad. He just needs to respond to Bolivia's lawful request for extradition and send home the man who lives just seven miles from the White House. **sfbg**

Nick Buxton is a British journalist who was based in Bolivia for many years before moving to San Francisco last year. His blog, Open Veins, is at www.nickbuxton.info.

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APRIL 8-14, 2009
GUI

By Johnny Ray Huston
johnny@sfbg.com

Gui Boratto's *Chromophobia* (Kompakt, 2007) was the sound of minimal techno going pop, its array of sonic colors gorgeous enough to cure the titular malady. With the new *Take My Breath Away* (Kompakt), Boratto ventures further into pop's immediacy and epic aspects. Though it isn't getting the critical hosannas *Chromophobia* did, I love more than enough of it, especially the portentously named "Opus 217" and his latest collaboration with wife Luciana Villanova, "No Turning Back." The Brazilian Boratto has SF ties, and any visit by him is a party to remember.

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EVENT/STYLE

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Searching for style that knocks your socks off, mister? Slip over to the W Hotel and scope out runway fashions from SF designers like Artificial Flavor, whose sleek underwear and nifty mesh cardigans are contemporary casual at its urban, edgy best. The organizers say the first part of "Styling the Modern Man" (a two-day event that includes an evening benefit fundraiser) is scheduled during the afternoon because they want people to play hooky from work and come hang out in their lair. Tech toys to play with, complementary massages, wine to drink, and even a free haircut? I'm in. And I won't even forge a doctor's note. (Laura Peach)

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www.stylingthemodernman.com

FILM

Our City Dreams

Director Chiara Clemente knows a thing or two about the complicated lives of artists — she's the daughter of surrealist/expressionist painter Francesco Clemente, about whom she made the 2002 film *Three Worlds: A Portrait of Francesco Clemente*. Her latest work, *Our City Dreams*, is the result of two years spent following five women artists, from 30-something graffiti-inspired Swoon to 80-something painter and printmaker Nancy Spero. Described on its Web site as "part documentary, part portrait, and part collaboration," *Our City Dreams* offers an intimate look at inspiration and the creative process, and how both tie into the ever-looming importance of New York City, where all five subjects reside. (Cheryl Eddy)

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FRIDAY
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MUSIC

Horn of Dagoth, Negative Plane

Black metal barnburners Horn of Dagoth and Negative Plane aren't messing around when it comes to their craft. These guitar sorcerers can lock into a furious groove like few others. Horn of Dagoth's aggro odysseys flood the ear canal like a category five, country-swallowing hurricane, while NYC's Negative Plane, who prefer Sodom and Gomorrah to Adam and Eve, use the void to fly on Satan's wings. It truly boggles the mind, but somehow these ozone layer-melting sages of rage and ruin don't leave trails of razed venues in their wake. (L.C. Mason)

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VISUAL ART

"Rie Kawakami: Living Cube"

Let's phrase it simply: This installation by Rie Kawakami looks terrific, and the idea behind it is just as compelling. Kawakami has designed a grid sculpture that changes as visitors pass through the gallery. Living Cube explores the wabi-sabi aesthetic of transience and imperfection, and Kawakami notes an interest in multifaceted definitions of matter and will. The feat on her part is that she brings ephemeral ideas to life. A dozen years ago, Cornelius's partner in sound Takako Minekawa ruminated musically about a Roomic Cube (What Are Records, 1996). Now it's Kawakami's turn to conceptually get cubic. (Huston)

Reception 6-9 p.m. (show continues through May 2), free
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MUSIC

Valerie Troutt

This age of *American Idol* and Disney-approved singers has

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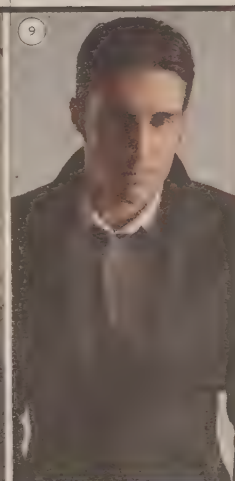
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no room for a big, brassy woman who takes no shit and can really belt one out. From Big Mama Thornton to Etta James all the way to Patti Labelle, every generation has had one but ours. It's like when Chuck D asked all those years ago, "Who stole the soul?" Thank goddess for Valerie Troutt and the Fear Of a Fat Planet Crew. Mentored by jazz vocalist Dianne Reeves, Troutt approaches R&B standards, house grooves, and her original socially conscious jazz and soul compositions with the verve of the missing masters. **(D. Scot Miller)**

8 p.m. (doors 7:30 p.m.), \$12-\$15

Red Poppy Art House
2698 Folsom, SF
(415) 826-2402
www.redpoppyarthouse.org

SATURDAY APRIL 11

EVENT

Cherry Blossom Festival
What's prettier than cherry blossoms in Peace Plaza? Answer: ethnic paraders in

full regalia. The Northern California Cherry Blossom Festival takes place in Japantown, as it has since 1967. A celebration of SF's Japanese community, the event touts a slew of kimono-clad dance groups, marching bands, taiko drum troupes, and Boy Scouts, as well as a retinue of city politicians waving atop floats and open-air cars. Get ready for a large costumed contingent trussed up to look like their favorite anime characters. But possibly the most exciting contingent is Taru Mikoshi, a barrel shrine float attended to by more than 100 barely-clad men. Oh my. **(Danica Li)**

10 a.m.-8 p.m. (Continues Sun/12 and April 18-19), free (\$10 donation for some events)
Various locations
Fillmore/Laguna and Geary/
Bush, SF
(415) 563-2313
www.nccbf.org

VISUAL ART

"Draw"
You could say drawing is underrated, but even in the "Wow me!" museum-as-

megamall climate of recent years, the form not only endures, it thrives. The current cliché is that drawing suits an economic downturn, but let's face it: drawing has an intrinsic power that all sorts of technology lacks. When it debuted in 2006, "Draw" was the largest contemporary drawing exhibition to emerge from NYC. It's taken it a while to get to SF, but thanks to Shooting Gallery, it's here now. Where else are you going to find art by HR Giger, Clive Barker, Gibby Haynes, Neck Face, Ed Templeton, Mark Gonzales, KAWS, and Chris Johanson under one roof? Keep that Barry McGee locked to the wall, Shooting Gallery. **(Huston)**

7-11 p.m. (show continues through May 7), free
The Shooting Gallery
839 Larkin, SF
(415) 931-5943
www.shootinggallerysf.com

They prefer Sodom and Gomorrah to Adam and Eve
and use the void to fly on Satan's wings.

SUNDAY APRIL 12

EVENT

BYOBW: Bring Your Own Big Wheel Race

Banning rubber wheels from busy, bustling streets sounds like a recipe for conflagrations and confrontations. The ninth Bring Your Own Big Wheel race plans to do just that — to the delight of grownup men and women all over the city. The event gathers mobs of participants for a day of careening down slopes and navigating hairpin turns on the cheapest rides this side of Muni: Marx Big Wheels and other brightly colored plastic vehicles are the only ones deemed acceptable. The event used to be staged on picturesque, steeply-graded Lombard Street, but it has since moved to only slightly less zig-zag-y terrain on Potrero Hill. **(Li)**

4 p.m., free
Vermont and 20th St., S.F.
www.jonbrumit.com/byobw

MONDAY APRIL 13

MUSIC

Wavves

A pandemonium of rough, ear-whipping clamor-pop, the one-man music machine Wavves has more buzz around him than a Brangelina wedding. In fact, mad scientist Nathan Williams, 22, has been getting music bloggers and indie clairvoyants' panties in such a twist that *The New York Times* sent an envoy to eyeball the commotion at a recent show. The hype is fueled by Wavves' perfect alchemy of sun-drenched angst, gratuitously playful drum-and-vocal battles, and whimsical speaker-frying noisescapes. Wavves is the sound of a young mind going wild with ideas — and quite frankly, it's too riveting to not turn all the way up. **(Mason)**

CONTINUES ON PAGE 16 >>

(1) Gui Boratto at the controls (see "Gui"); (2) images from Chiara Clemente's *Our City Dreams* (see Thurs/9); (3) the one and only Ms. Martha Reeves (see Tues/14); (4) Wavves logo (see Mon/13); (5) Cherry Blossom Festival grand marshal George Takei (see Sat/11); (6) a Marx Big Wheel (see Sun/12); (7) *Chrome Claw* by Nate Boyce (see Thurs/9); (8) visitors within Rie Kawakami's *Living Cube* (see Fri/10); (9) fashions from "Styling the Modern Man" event (see Thurs/9); (10) Junior Brown and his "guilt-steel" (see Mon/13)

CHROME CLAW COURTESY OF NATE BOYCE; "STYLING THE MODERN MAN" PHOTO BY WARREN DIFRANCO HSU OF AFTERS MEDIA

Micah Ballard (see Mon/13)

PICKS CONT.

with Vampire Hands and That Ghost
9 p.m., \$8
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

LIT

Micah Ballard, Andrew Joron and David Meltzer

Micah Ballard has boss words. This may be why the Louisiana-born SF resident chose to be a poet rather than, say, a butcher. The titles of *Death Race V.S.O.P.* (a 2006 collaboration with Cedar Sigo and Will Yackuic on Red Ant Press) and his new collection *Parish Krewes* (Bootstrap Press, 93 pages, \$12) reflect Ballard's flair for wordplay. Andrew Joron has been called the metaphysician-elect of contemporary American poetry, with work influenced by surrealism and German romanticism, and eclectic publishing credits that include Nathaniel Mackey's editorial endeavor *Hambone*. Veteran Beat poet David Meltzer steers this drunken boat through choppy water and onto serene shores. (Miller)

7 p.m., free
City Lights Bookstore
261 Columbus, SF
(415) 362-4921
www.citylights.com

MUSIC

Junior Brown

I first saw Junior Brown live when I was in college, and he was amazing. The show was basically Brown and his trademark double-neck steel electric guitar under a spotlight. That "guilt-steel" is a custom-made monstrosity so huge it rests on its own podium so he can play it strapless. The sound emanating from it is a fusion of surf rock, rockabilly, Hawaiian, honky-tonk, and country — basically, any genre of music that needs a steel slide guitar. He plays with total virtuosity, probably because he's been at it since he was a kid. Link Wray would be proud. (Andre Torrez)

with Elliot Randall
8 p.m., \$22
Independent
628 Divisadero, SF
(415) 771-1421
www.independentsf.com

TUESDAY
APRIL 14

MUSIC

Martha and the Vandellas

"Heat Wave," "Jimmy Mack," "Dancing in the Streets," and my personal fave "Nowhere to Run" belong to Martha Reeves and the Vandellas. A survivor of many things, including girl group infighting and the "rock and roll lifestyle" (a bad acid trip left her temporarily institutionalized in the late 1960s), Reeves led her soul sisters in bringing something harder than the Supremes' sound. It broke down gender and racial barriers and still stands the test of time. Motown turns 50 this year, and the Detroit councilwoman is headed to Cali to grace the stage with the kind of soulful uplift that might make

you forget the Motor City's recent woes. (Torrez)

8 p.m. (continues through April 19),
\$35-\$40

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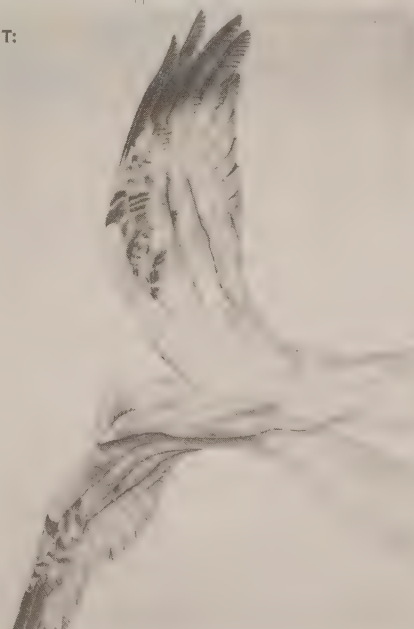
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The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in .jpg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST:

Dana Harel



TITLE *Circus Ranivorus*, graphite on paper, 96 by 72 inches

STORY This is from a series of 10 graphite drawings. The positioning of the hands references traditional shadow puppetry, without the use of light and shadow. Each animal is rendered at the scale of the true creature. Harel: "I am exploring the construction of fictional hybrid combinations, treating the body as 'kin to all wild things.'" **BIO** Born and raised in Israel, Harel received her BFA in architecture from California College of the Arts in 2000. Her work has been selected for juried shows at Southern Exposure and Gen Art.

SHOW "Dana Harel: Kin," through May 3. Tues.-Sat., 11 a.m.-7 p.m.; Sun., 11 a.m.-5 p.m. Frey Norris Gallery, 456 Geary, SF; (415) 346-7812.

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davidbyrne.com/tours everythingthathappens.com



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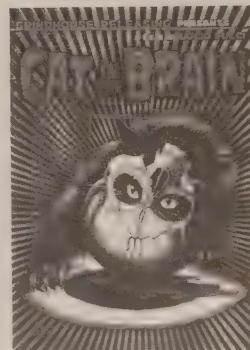
trash pop culture news, notes, and reviews

Trip at the "Brain"

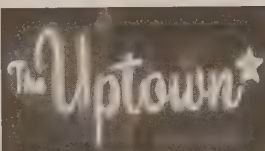
CULT HORROR "I am a genre terrorist," legendary Italian "B" filmmaker Lucio Fulci professes in an interview on the freshly released two-disc edition of his 1990 film *Cat in the Brain* (Grindhouse). "I perform my commercial deflagration, then I get bored and move on." Likely aware of his more successful compatriot Dario Argento's moniker, the "Italian Hitchcock," perhaps the late Fulci fancied himself as a sort of Italian Howard Hawks with mild frontal lobe damage: whimsically genre-tripping (comedies in the '50s, westerns in the '60s, thrillers in the '70s) while mastering and exploding conventions. But this would be something of a fanciful delusion. Fulci's mid-career adoption of *giallo*, the "spaghetti horror" he helped pioneer and perfect, trapped him in an almost literal genre hell of his own making. With the success of the breakout *Zombie* (1979), blood-and-gore-thirsty fanboys cried out for more, and Fulci, eager for the commercial success that mostly had eluded him to that point, demurred.

It's fitting then, that the hallucinatory *Cat in the Brain* would star Fulci as himself, a director tortured to the point of madness by brutal, graphic visions of his past and current productions: limbs hacked off with chainsaws, numerous decapitations, heads cooking in microwave ovens, and generally just a lot of gorings, stabbings, slicings, slittings, flayings, and disembowelings. When a psychiatrist suggests he is suffering from an identity crisis due to work stress, Fulci objects, "If I made films about love no one would buy a ticket."

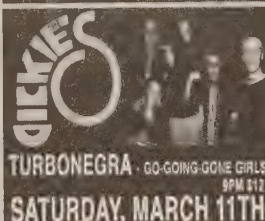
But don't assume *Cat in the Brain* is Fulci's attempt to drive



the final nail in *giallo*'s coffin, much as Michael Haneke's *Funny Games* (2007) tried (and failed) to do to its 21st-century offspring, torture porn. It's certainly bad enough to do so: Fulci's acting is painfully garish, the edit (featuring footage cobbled from his past films) is out to lunch, and the atypically pedestrian score is worthy of the worst *MacGyver* episode. But much of *Cat*'s perverse charm, like much of *giallo*, comes from its chainsaw-rough edges. Fulci's meta conceit may be more *Wes Craven's New Nightmare* (a 1994 release he derided as a rip-off) than *S 1/2* (1963), but it's still satisfying. In the end he has perpetrated a cinematic rope-a-dope, a "statement of innocence in the form of a joke," as his journalist daughter writes in the DVD's liner notes. The maestro of splatter held an abiding affection for the genre after all, despite his alter ego's haunted visions. Fulci's messy violence and gore might not have always been in the best of taste, but for the man himself, they set the stage for an awful lot of good, clean fun. (Michelle Devereaux)



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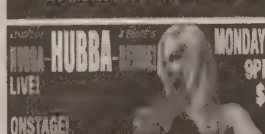


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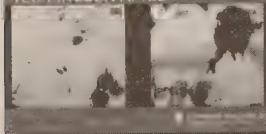
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- (5) Sunset party at Stafford Lake, Novato

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music

From archetypal songwriter to ladies' man to fedora-clad go-to guy, Leonard Cohen has been it all, seen it all, and sung about it. He's live on stage this week, which also brings visits from (clockwise from upper left) young troubador Richard Swift, Cajun crew Beausoleil, pouty-lipped London trio White Lies, and Argentine accordionist Chango Spasiuk.

RICHARD SWIFT PHOTO BY LANCE TREXLER; BEAUSOLEIL PHOTO BY RICK OLIVIER



Cohen koan

By Kimberly Chun
a&cletters@sfbg.com

SONIC REDUCER

What becomes a pop legend? Mink, knighthood, screaming nubile, Rock 'n' Roll Hall of Fame induction, or the Companionship of the Order of Canada? Nay, Lancelot Bass, to a biz looking for its next buck, it's chart success at the beyond-ripe age of 74.

The curious case of Leonard Cohen: more than 40 years after his classic-crammed debut, *Songs of Leonard Cohen* (Columbia, 1967), this songwriting genius saw the rocket-boost of mainstream pop acceptance last year, as Jeff Buckley's version of Cohen's "Hallelujah" shot to the top of the iTunes charts after Jason Castro interpreted it on *American Idol*. *One Tree Hill* starlet Kate Voegele took another stab at the tune — already a TV and film staple covered by everyone from John Cale and Rufus Wainwright to Sheryl Crow and Willie Nelson. The final shoe dropped last December, when a rendition by Alexandra Burke, winner of U.K. TV's *X Factor*, occupied the top of the U.K. singles charts, with Buckley's take at No. 2, and Cohen's

original at 36. Cohen's current North American tour — his first in 15 years — seems like a natural next step, especially since even the supremely gifted need to eat. (His ex-manager Kelley Lynch misappropriated millions while he was secluded as a Zen Buddhist monk in the late 1990s.)

While it's no surprise that a relatively recent Cohen creation such as 1984's "Hallelujah" should become a contemporary standard, working its way into *Shrek* (2001) and the ambivalent superhero sex scene in *Watchmen*, the song is still an unlikely commercial success, given its spiritual yearning and hard-boiled smarts. As Bryan Appleyard wrote in the U.K.'s *Sunday Times* in 2005, "it sounds like a pop song, but it isn't It is a tuneful but ironic mask worn to conceal bitter atonal failure." Cohen's "Hallelujah" is a gently meta-maniacal song rumination on songwriting and faith, clad-in biblical allusions, that finds hope in submission to an uncaring muse.

However hard to picture, there are through lines between Cohen's original, synth-driven "Hallelujah" and what some call his worst LP, *Death of a Ladies' Man* (Columbia, 1977), an overwhelmingly orchestrated collaboration with Phil Spector that imploded as the producer barred Cohen from the final mix, allegedly

threatening him with a crossbow.

"I've put my trust/And all my faith to see ... /Her naked body! Oooh-oooh, oh my baby, can you see her naked body?"

Cohen never sounds as unbridled as he does on *Death's* "Memories," as youthful trysts take the fall with this mocking jack-off, the album's centerpiece. I like to imagine his vocals were loosey-goosey placeholders. Anyone with a well-blackened punk sense of humor can appreciate the lark, screw-you ethos of this overwrought artifact, decorated with an image of the songwriter flanked by his morose then-wife Suzanne Elrod. Was this Cohen's jokey fare-thee-well to horn-dog profligacy?

A cranky attack on youth and "Sound of Young America" pop, "Memories" is also the sound of Spector doffing his aviator shades and jabbing at his own mirrored eyeball and "Be My Baby" legacy. This Sha Nyah Nyah take on the same intermingling of faith and sexuality that underlies "Hallelujah" is constructed as a wall of soup, ready to splash down on Cohen's fragile voice, sometimes subsumed by an ever-present anima: his female backup vocalists, a beloved counterpart to Spector's highly controlled girl groups.

But "Memories" should perhaps remain in the past. For a strong hit of current Cohen go to the new *Live*

in *London* DVD, which is infinitely preferable to 2005's name-checking doc *Leonard Cohen: I'm Your Man*. Released along with a CD set, this straightforward, two-hour-plus document of a June 2008 arena show in London beats all that grainy Glastonbury footage on YouTube with its graceful shots of Cohen lost in the center of "Everybody Knows," eyes squeezed closed and mic cord clenched in a fist.

The greatest pleasures comes from hearing later Cohen recordings reworked by a full band and witnessing the warmth and graciousness of a songwriter humbled by his audience. "It's wonderful to be gathered here on just the other side of intimacy," he says wryly at one point, soon segueing seamlessly into the chorus of "Anthem": "Ring the bells that still can ring /Forget your perfect offering /There is a crack in everything /That's how the light gets in." And perhaps that's how — and why — Cohen has gone from haunting the rooms of heartsick "Memories" to becoming the go-to guy for a shot of lyrical intelligence: he recognizes our battered souls and sings those elegant, oft-unspoken truths still lingering in the sad café of the pop unconscious. **SPBG**

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Shades of Harry Nilsson: the tunesmith makes artful inroads with his soulful new *The Atlantic Ocean* (Secretly Canadian). With Vetiver, and Adam Stephens. Wed/8, 9 p.m., \$16. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

CHANGO SPASIUK

Astor Piazzolla is grinning somewhere when this Argentinean accordion master blends the blues, fado, and chamame. Thurs/9, 8 p.m., \$18. Yoshi's, 1330 Fillmore, SF. www.yoshis.com

BEAUSOLEIL

Cajun music would be swallowed up by the swamp if not for the sprightly efforts of Michael Doucet and crew. With David Lindley. Fri/10, 8 p.m., \$25. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

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The moody, broody U.K. dance-pop rockers match beats alongside the spunky post-punk San Diegans. Sat/11, 9 p.m., \$15. Slim's, 333 11th St., SF. www.slims-sf.com



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BLACK KIDS

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MON 4.27/ DOORS 8:30/ \$33

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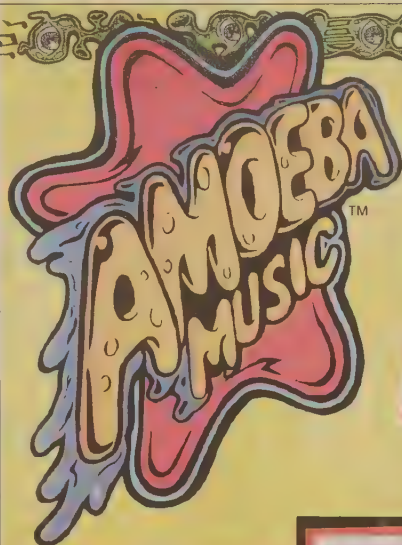
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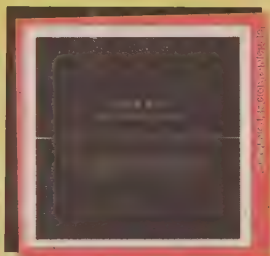
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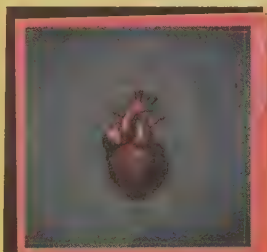
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BOB MOULD Life And Times

With *Life And Times*, the former singer of Hüsker Dü and Sugar comes full circle, reclaiming his indie songwriting mantle from the generation of musicians he inspired.

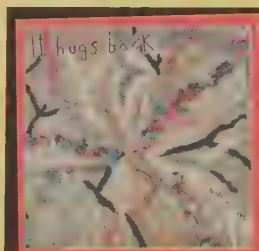
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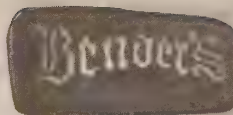
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THE FLYING
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FRENCH MIAMI
(INDIE) 9PM \$7

SUN 4/12 SALSA SUNDAYS
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3-8PM \$8 DANCE CLASS 3:15

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Four off the floor: Montreal's "King of Bounce" Ghislain Poirier booms up Tormenta Tropical, while (clockwise from bottom right) The Bug, Kode9, and Flying Lotus mutate for the bass-heads at Mighty. | GHSILAIN POIRIER PHOTO BY GUILLAUME SIMONEA



Bounce to this

By Marke B.
superego@sfbg.com

SUPER EGO Hold my hair, Bethany — things are gonna get wicked. The Bay's set to undergo a massive new-bass invasion on Saturday, April 11, and I'm kind of freaking out about it, kind of having outfit trauma, and kind of fiending for a diet coconut juice. Is that postcolonialist?

Perhaps more pressingly: are the low-frequency freakinetics of abstract dubstep, turbo crunk, and future bass vanishing into the headphone red zones of download fanboys and nightlife intellectuals? I mean, has anyone figured out how to dance to any of this mind-blowing shit yet?

That will be one of the looming, booming nightlife questions as critical darlings Flying Lotus, Kode9, and the Bug rumble through Mighty with a gig tagged "The Future," and Ghislain "King of Bounce" Poirier storms the monthly Tormenta Tropical party at Elbo Room. No question, though: both events will melt your face, so pack yourself an extra and hop between them.

When it comes to dance floor poetics, Montreal-based producer, DJ, and mentor Poirier is the shrewdest of the bunch. The Ninja Tune artist has played it both ways from the beginning, tickling cerebellums with growling reveries and laser-chopped academic beats on some tracks, while on others pumping sharp dancehall grinds and grimy ragga as his guest.

vocalists strike demanding political poses. It's this second, much more party-friendly "world riddim idiom" Poirier who'll pop up at Tormenta Tropical, touring for his new *Soca Sound System* EP, a pulse-pounding glance toward the Trinidadian genre that includes the infectious "Wha-La-La-Leng" with MC Face-T.

And yet, despite Poirier's intensely straightforward dance-driven live shows and steady stream of lean-and-mean mixtapes, like last year's excellent *Bring the Fire*, he's still mostly known in the States for his forays into glitch-and-sizzle future bass territory. That may be due to his pioneering work in tearing off the 4/4 beats straightjacket and commandeering homemade, bleeding bass lines to glue his ravenously global-eared sets together. Or it may be because people still have trouble seeing the Great White North as the glorious multicultural clusterfuck it is — they'd just rather slap an abstract label on it. Whatever. "Ideas are the best plug-ins," Poirier told *Cyclic Defrost* magazine last year — but he knows a free mind should be followed by a bumping ass.

In terms of *real* abstractitude, though, Flying Lotus, the Bug, and Kode 9 swim in the deepest of waters — and each traffics in his own delightful mental aquarium. L.A.'s FlyLo may still be drowning in positive press ink from his incredible 2008 release *Los Angeles* (Warp) but he hasn't sacrificed any of his experimental chutzpah, chopping up hip-hop strains into turbulent,

prismatic soundscapes. He's also the smilingest DJ I've ever seen. London's the Bug brings a throbbing, postapocalyptic edge to his dub creations, and his jazz background adds an ethereal sheen to his production style. Hyperdub Records owner Kode9, from Glasgow, is the most mischievous of the trio. His output aspires to a warped dubstep atmosphere that he likens to "drinking acid rain," but he also brings some much-needed humor to the mix — and reassuring connections to dance music's past. The B-side of his new "Black Sun" single, "2 Far Gone," is a total rewiring of Adonis' 1986 house classic "No Way Back" that dissolves me into a nostalgic grin.

When these three bass-purveyors passed through San Francisco last year — Lotus and Kode as part of the Brainfeeder Festival at 103 Harriet St., and the Bug at dread bass throwdown Surya Dub — they put in exquisitely thoughtful and uplifting sessions. Alas, they were mostly greeted with appreciative, hella-stoned nodding from the crowd. Only a few hardcore freaks had the gumption to truly take the floor. This time, I say make like the freaks and lose yourself to the beat in your head. The bass is only the bass. It's up to us to fill in the bounce. **SBFG**

TORMENTA TROPICAL WITH GHISLAIN
POIRIER

Sat/11, 10pm, \$10. Elbo Room, 647 Valencia, SE. www.elbo.com

**THE FUTURE WITH FLYING LOTUS,
KODE9 AND THE BUG**
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119 Utah, SF. www.mighty119.com

FRIDAY NIGHTS

at the de Young

April 10

From 5-8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



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Marissa Nadler

PREVIEW Who is the shy girl casting her eyes downward on the cover of *Little Hells* (Kemado)? Here in *Hell*, Marissa Nadler could be a damsel who has tumbled from a frayed tapestry in search of her unicorn, a crystal doll who has escaped from her vitrine, or a tubercular maid who has slipped out of her Victorian deathbed photograph to traipse this earthly plane. She's the dark, downbeat cousin of the enormous-eyed cameo cutie gracing *The Saga of Mayflower May* (Eclipse, 2005), the sunlit warbler singing in the lawn at the first Arthur Fest, and the whimsical Rhode Island School of Design-educated artist I spoke to around the time of *Songs III: Bird on the Water* (Kemado, 2007).

With her fourth full-length, Nadler enters a new, more synthetic, and increasingly richer musical realm than on her previous recordings — one outfitted with its own exquisite troubles and terrors. The almost imperceptibly swooping faux strings that strafe "Heart Paper Lover" sound like tiny planes dive-bombing a cruel sweetheart. The goth muses slumbering within Nadler's out-folk also come to light, blinking: one imagines Mary Shelley waking to find herself in Frankenstein's grave-dirt-encrusted shoes on the harpsichord-strewn, almost Sisters of Mercy-like "Mary Comes Alive." Still, Nadler's voice has never sounded so fine — catching itself on minuscule beads of longing on "Rosary" and fading, delicately detuned, like a dying darling on "Ghosts and Lovers." (Kimberly Chun)

MARISSA NADLER With Eric Shea. Wed/8, 9:30 p.m., \$10-\$12.

Cafe du Nord, 2170 Market, SF. (415) 861-5016, www.cafedunord.com

MUSIC listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfob.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

ROCK/BLUES/HIP-HOP

Airborne Toxic Event, Henry Clay People Slim's. 9pm, \$15.

D "Broke-Ass Stuart's Fuck the Recession Party" Rickshaw Stop. 8pm, \$5. Free beer from 9-9pm at this bash, with Sugar and Gold, Richie Cunningham, and DJ Citizen Ten.

B Brutal Truth, Impaled, Insanity, Thousands Will Die, DJ Rob Metal DNA Lounge. 8pm, \$15. Canons and Clouds, Build Us Airplanes, Jeepster Elbo Room. 9pm, \$6.

Clem Snide, Heligoats, Pepi Ginsberg Bottom of the Hill. 9pm, \$12.

Bark Bark Bark Knockout. 9pm. Robben Ford, Big Organ Trio Independent. 8pm, \$22.

Ironwitch, Space Vacation, When Echoes Fall El Rio. 8pm, \$5.

Local 44s, Deuces Wild, B-Stars Hotel Utah. 9pm, \$6.

Monsters Are Not Myths Grant and Green. 9pm, free.

Marissa Nadler, Eric Shea Cafe du Nord. 9:30pm, \$10-\$12.

Sterling Says, Slow Trucks, Mosshead Hemlock Tavern. 9pm, \$6.

Vetiver, Richard Swift, Adam Stephens Great American Hall. 9pm, \$16.

BAY AREA
"Redwood City Blues Jam" Little Fox. 7pm, free. With Stevie Gurr.

"Shattuck's Local Live" Beckett's. 10pm, free. With Mikie Lee and Amber

JAZZ/NEW MUSIC
Marian Cali Revolution Cafe, 3248 22nd St. (415) 642-0474, 8:45pm, free.

Cat's Corner Swing Party Savanna Jazz. 9pm, \$5-10.

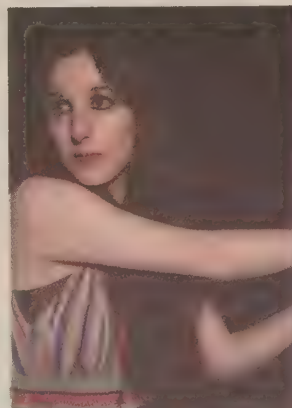


PHOTO BY JEANNE LUND

THURSDAY 9

ROCK/BLUES/HIP-HOP

Pete Bernhard, Emily Jane White, Conspiracy of Venus Rickshaw Stop. 8pm, \$8.
Cold, Killer and the Star, Drama Club Slim's. 8pm, \$18.

D Dexter Romweber Duo, Sassy, Touch-Me-Not's Thee Parkside. 9pm, \$10.

Dickies Red Devil Lounge. 8pm, \$15.
Ebonics, Hjertestop, Wild Thing, Ghestapo Khazi Knockout. 10pm, \$7.

Robben Ford, Big Organ Trio Independent. 8pm, \$22.

Headlights, Love Language, Love X Nowhere Bottom of the Hill. 9pm, \$10.

Carletta Sue Kay, Garrin Benfield, Jessica Pratt Hemlock Tavern. 9pm, \$6.

King Loses Crown, Death Valley High Annie's Social Club. 8pm, \$7.

Gary Louris and Mark Olson, Teddy Thompson Great American Music Hall. 8pm, \$25.

Lovely Public, Battlehooch, Schande Cafe du Nord. 9pm, \$10.

MMFM, 77 Straight, Agent Deadlines Depot, SF State University, 1600 Holloway. <http://xpress.sfsu.edu/archives/life/001224.html>. 5pm, free.

Minnie Reed and the Smallest Man in Rock Revolution Cafe, 3248 22nd St. (415) 642-0474. 8:45pm, free.

Curtis Saigado Biscuits and Blues. 8pm, \$16.

Shimmies, If Your Hands Were Metal That Would Mean Something, Adam Balbo, Delta Mirror Hotel Utah. 8:30pm, \$6.

Varona Grant and Green. 11pm, free. Preceded by Ben Feldman's Laugh Orgy comedy show at 9pm.

BAY AREA
Danny Click and the Highwaymen Armando's, 707 Marina Vista, Martinez. (925) 228-6985. 8pm, \$8.

Gypsy Soul Little Fox. 8pm, \$15-17.

Vinci with DJ Delon Jupiter. 8pm.

Wild Hunt, It's Casual, Pegataur, Smiles Stork Club. 9pm, \$7.

Zodiac Death Valley, Cyndi Harvell, Electric Vagina Uptown. 9pm, free.

JAZZ/NEW MUSIC
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach. 771-6800, 7:30pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido and Alejandro.

Jack Pollard Shanghai 1930. 7pm, free.

Chango Spasiuk Yoshi's San Francisco. 8pm, \$18.

Stompy Jones. Top of the Mark. 7:30pm, \$10.

Marina Teich with Ed Williams Brickhouse, 426 Brannan. (415) 820-1595. 6pm, free.

Three Trapped Tigers, Dynosoar, Edmund Welles: The Bass Clarinet Quartet Luggage Store Gallery, 1007 Market. (415) 255-5971. 8pm, \$6-10.

BAY AREA
Justin Hellman Quartet Yoshi's. 8 and 10pm, \$12.

Kelly Park and His Trio Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY
Pork Pies Atlas Cafe. 8pm, free.

Shannon Celli Band Plough and Stars. 9pm. Vows, Sean Smith and the Present Moment, Lesser Lights and Aaron Shepherd Amnesia. 9pm, \$7.

BAY AREA
Country Joe's Open Mic Berkeley Fellowship of Unitarian Universalists Hs. 1924 Cedar, Berk. (510) 841-4824. 6:30pm, \$5-10 suggested donation.

Happy Clams with Yard Sale and Xenia Rudnycka Starry Plough. 9pm, \$8.

Kalman Balogh Gypsy Cimbalom Band Freight and Salvage. 8pm, \$18.50.

Sacred Profanities Beckett's. 10pm, free.

DANCE CLUBS
Afrolicious Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk with guests J Elrod and B Lee.

Bingotopia Knockout. 8-10pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Stacy Panto.

Caribbean Connection Little Baobab, 3388 19th St. 6:43-3:59. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Deep Roots Tunnel Top. 10pm, free. Funky, deep, soulful house music with DJ Kincaid and special guests.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

CONTINUES ON PAGE 28 »

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WEDNESDAY APRIL 8TH
BARBARY COAST BURLESQUE
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ISIS STAR
DIAMOND DAGGERS
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SASSY HOTPANTS
HOSTED BY RUSTY MAHAKIAN
DOORS 8PM COVER \$5

THURSDAY APRIL 9TH
KING LOSSES CROWN
DEATH VALLEY HIGH
DJ'S LET'S SEXY FIGHTING & KRTIEZZ
DOORS 8PM COVER \$7

FRIDAY APRIL 10TH
SHARK ATTACK!
W/ DJ'S STARR, BRACEFACE, & JOSHZERO
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9:30PM COVER \$5
FREE BEFORE 10

SATURDAY APRIL 11TH
LOS DRYHEAVERS
HARRINGTON SAINTS
JESSE MORRIS & THE MAN COUGARS
THE SCRAWNIES
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM DOORS \$7

SUNDAY APRIL 12TH
MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9:15 NO COVER!

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TUESDAY APRIL 14TH
DRUNKEN MONKEY
DOORS 9PM NO COVER
SHOT SPECIAL

WEDNESDAY APRIL 15TH
ROBOTS OF FURY
SCENE OF ACTION
LITTLE BRIDGES
DOORS 8PM COVER \$7

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4/16 THE SECRET, EARTH GRAVES
4/17 THE INTELLIGENCE, TREE ON SEES
4/18 THE EMBARRASMONICS
4/19 THE NERV, SWITCHBLADE RIOT
4/23 FITZ OF DEPRESSION
4/24 BLUE SKY BLACK DEATH

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DUKEY, BRYAN MARTIN AND RYAN WHITE
RARE AND SCORCHING SKA, ROCKSTEADY
AND EARLY REGGAE 455

THURSDAY APRIL 9 9PM, NO COVER
KISSING BOOTH
DJS J.O.R.Y. AND GUESTS SPINNING INOJE
ROCK AND MORE.
HAPPY HOUR UNTIL 10PM! DRINK SPECIALS!

FRIDAY APRIL 10 7:30PM, \$7
SUGARSPUN
JULIE PLUG

EVERY FRIDAY AT 10PM \$5
"LOOSE JOINTS"
W/ DJS THOM THUMP, DAMON BELL & CENTIPEDE
PUNK/SOUL/NIP/HOP/ AFRO-BEAT/ & MORE

SATURDAY APRIL 11 7:30PM, \$3-\$5 SLIDING SCALE
WRITERS WITH DRINKS
FEATURING: PAM HOUSTON, STACIE BOSCHMA,
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ALL PROCEEDS BENEFIT THE CSC

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SUNDAY APRIL 12 8PM, \$7
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w/ LAVAY SMITH

MONDAY APRIL 13 8PM, NO COVER!
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MONTHLY MUSICIANS/DANCER IMPROVIZATION SESSION
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HANNA RIFKIN- VOCALS
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WITH D-WRECK AND LIVE MUSICAL GUESTS
PUNKS/OLDFASHIONED/BLUES/REGGAE

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WILD HUNT
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DJ DEATH BOY
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"SAVE THE BOOBIES"
BREAST CANCER BENEFIT!
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4.9
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W/ REN THE VINYL
ARCHAEOLOGIST & GUESTS

4.10
Fr "EAST BAY SOUL & FUNK REVUE":
THE GREASE TRAPS & FUNK REVIVAL ORCHESTRA

4.11
Sa "ANGEL MAGIK":
DJ'S JAH KNO, ROMEO & YOUNG FYAH

4.12
Su "KING OF KING'S":
JUNIOR REID
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\$3 drinks \$3 cover 10-2am

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CHOE
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SAT 4/11
FUNKONNECTION
NEIGHBOUR & CAL BASS
10-2am

SUN 4/12
BIONIC
Solar - Nikola + guest

TUE 4/14
CHILLI DOG
w/ DJ Stanley + guest
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KALEIDOSCOPE
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THURS/9 DANCE CLUBS

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaica riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails. 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Local Love Infusion Lounge. 9pm, free. DJ Solarz.

Motion Sickness Vertigo. 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.

Topa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your

maximum irlie-ness.

BAY AREA

Audio Whole Uptown. 9pm, free. DJ Jen Schande spins 50s-60s soul, funk, garage rock, and indie.

FRIDAY 10

ROCK/BLUES/HIP-HOP

Aterciopelados, Alex Cuba Independent. 9pm, \$25.

BeauSoleil avec Michael Doucet, David Lindley Great American Music Hall. 8pm, \$25.

Butlers, Little Yellow Perfect, Brad Brooks Café du Nord. 9:30pm, \$10.

Bart Davenport, Miranda Lee Richards, Trust Knockout. 9pm, \$5.

Eric McFadden Trio, Flexx Bronco, Hormones, Suppositori Spelling Bottom of the Hill. 9:30pm, \$10.

John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$22.

Interstellar Grains Boom Boom Room. 9pm, \$10.

Mama's Cookin', Pleasure Maker Band, Señor Oz, Montana Slim Mission Rock Café. 10pm, \$12.

Miles Outside Grant and Green. 9pm, free.

Negative Plane, Horn of Dagoth, Passive Aggressive, Vietus Mortuus, DJ Rob Metal The Parkside. 9pm, \$10.

Reckless Kelly, Micky and the Motorcars Slim's. 9pm, \$16.

Schaffer the Darklord, Coolizey, Rhombus Hemlock Tavern. 9:30pm, \$8.

Kelley Stoltz, Sonny Smith, Billy Kernkamp, Barrett Johnson Hotel Utah. 9pm, \$10.

Struts, Downfalls, Superfino GTO, Capp Street Girls Red Devil Lounge. 8pm, \$10.

Yonder Mountain String Band, Darol Anger Fillmore. 9pm, \$25.

BAY AREA

Caravanserai: The Santana Tribute, Zanzibar Little Fox. 8pm, \$15.

Dashing Sons, Sister Grizzly, Grand Lake, Rad Cloud Uptown. 9pm, \$8.

Naomi and the Courteous Rudeboys Beckett's. 10pm, free.

Tainted Love Big Fox. 9pm, \$20.

TOPR, Jason the Argonaut, Zap Syndicate, DJ Baset 19 Broadway. 9:30pm, \$10.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Otis Clay Yoshi's San Francisco. 8 and 10pm, \$25-30.

Zhenya Kogan Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 774-6800. 8pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Alejandro Jauregui, and Anchor M.

Terry Disley Experience Shanghai 1930. 7:30pm, free.

Valerie Troutt and the Fear of the Fat Planet Crew Red Poppy Art House. 8pm, \$12-15.

BAY AREA

Alhambra Valley Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

Johnny Bones and the Palace of Jazz Speiskammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

Lalah Hathaway Yoshi's. 8 and 10pm, \$28.

Wall Blades Quartet Jupiter. 8pm.

"X Sound Festival" Concert Hall, Mills College, 5000 MacArthur, Oak; http://music.mills.edu/events. 8pm, free. New works by Mills senior composers.

FOLK/WORLD/COUNTRY

American Beauty Plough and Stars. 9pm.

Gregory Douglass with Syd Dolores Park Café, 501 Dolores; www.doloresparkcafe.org. 8pm, \$10 suggested donation.

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THURSDAY, APRIL 30
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LADYTRON

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SATURDAY, MAY 2
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THRIVING IVORY

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SAT 4/11 **SHAKEDOWN**
W/ DJ DAVE 10PM
SUN 4/12 **DJ DWELL** 7PM
DJ LOLA AND TOE-KNEE 10PM
MON 4/13 **DJ PUEBLO COLORADO** 10PM
TUE 4/14 **ALCOHOLCAUST**
W/ DJ RAVI ROCKA.
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SA **I ♥ Wet Pantics**
DJ Jada (R&B)

SU **DJ ROOST UNO...**
VERY SMOOTH

M **Monday Massacre**
DJ Shane-In-Spood & DJ RRRinkles
& Guests "HEAVY"

T **BLACK TUESDAYS**
W/ THE FIEND

W 4-2, T 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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PIER 23
SATURDAY & SUNDAY
BRUNCH
10AM

4/8 **MACY BLACKMAN & THE MIGHTY FIRES**
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4/9 **SNAKEBITE TRIO**
Nawlin's Groove 7pm / free

4/10 **ERIC LINDELL BAND**
Nawlin's Swamp Boogie 10pm show / \$20 door@9pm

4/11 **CLUB DREAD PRESENTS SOUND CLASH '09**
Reggae DJ Battle 10pm show / \$20 door@9pm

4/12 **RUN 4 COVER**
Rock/Funk 4pm show / \$5 door@3pm

4/14 **CROWN SYNCOPATORS**
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LOBSTERHEAD
J ST. SLIM AND
MATT HUNT 9pm

THU APR. 9
OPEN 1PM
DAKS OPEN MIC
"The friendliest open mic in town" 8pm

FRI APR. 10
OPEN 1PM
RUN 4 COVER
Dance your a** off
rock & roll 10pm

SAT APR. 11
OPEN 12PM
DEVIL SAID MAYBE
Roots Rock and Blues
9:30pm

SUN APR. 12
OPEN 1PM
BLACKVEYED DEMPSEYS
Celtic Folk Punk 5pm

MON APR. 13
OPEN 2PM
HAPPY ALL DAY!!
2pm to 2am

TUE APR. 14
OPEN 2PM
RON THOMPSON
Bluesman Renowned 9pm

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BAY AREA

Alex Calatayud's Brasil! Anna's Jazz Island. 8pm, \$15.
Los Cenizotes Freight and Salvage. 8pm, \$19.50.
Salvadora Galan La Peña Cultural Center. 8pm, \$14.
Naomi and the Courteous Rudeboys Beckett's Irish Pub. 10pm, free.
Tom Rigney and Flambeau 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20.00.
"Womansong Circle: An Evening of Participatory Church for Women" First Congregational Church of Berkeley, small assembly room, 2345 Channing, Berk; (510) 525-7082. 7:15pm, \$15.
Zulu Spear Ashkenaz. 9pm, \$13.

DANCE CLUBS

Activat! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons

at this Red Bull-fueled party.

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
"Blow Up's Jeffery Paradise Birthday Live Show" Rickshaw Stop. 10pm, \$10-15. Electro-pop-disco-noir dance party.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fo' Shot Fridays Madrone. 10pm, \$5. DJs Kung Fu Chris, Makossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.
Free Funk Friday Elbo Room. 10pm, free. With DJs Vinnie Esparza and B. Cause.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
I Can't Feel My Face Amnesia. 10pm, free. DJs EUG and J Montag spinning punk, funk, electro, rock, disco dance, hip hop and, and no wave.

Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Shark Attack! Annie's Social Club. 9:30pm, \$5. With DJs Starr, Braceface, and Joshzero.
Slick Dee, DJ Vice, and Dan Lo Infusion Lounge. 9pm, \$20.

Trevor Childs and the Beholders, Silver Skies, Family Arsenal Hemlock Tavern. 9:30pm, \$7.
Roger Clyne and the Peacemakers, Brothers Comatose Great American Music Hall. 9pm, \$16.
Domestic Electrics Brainwash Café, 1122 Folsom; (415) 861-3663. 9pm, free.
Los Dryheavers, Jesse Morris and the Man Cougars, Scrawnies Annie's Social Club. 9pm, \$7.
"Fabulita" El Rio. 3-8pm, \$8-20. Benefit for Things, Audrey Howard and the Mistfers, Jenny Hoyston, and Pick-Up Pattern.
Firme, Realization, Para La Gente Grant and Green. 9pm, free.
"Fourth Annual Funk Out" Red Devil Lounge. 8pm, \$15-25. With Stymie and the Pimp Jones Luv Orchestra; benefit for Real Options for City Kids.

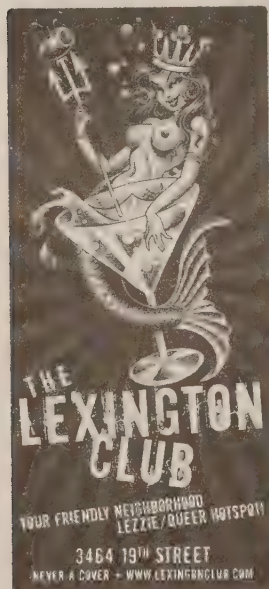
Luce, Heather Combs, Alden Café du Nord. 8:30pm, \$12.
Kim Nalley Biscuits and Blues. 8 and 10pm, \$22.
New Monsoon, Alofasudden Independent. 9pm, \$18.
Ninja Academy Alano Club, 1748 Market, Ste 202; www.myspace.com/ninjaacademy. 10:30pm.

"Nose Magazine 20th Anniversary Bash" Hemlock Tavern. 5pm, free. With Rezzin.
Poikacide, Kehoe Nation, Khi Daragi Bottom of the Hill. 10pm, \$10.
Summer of Glaciers, Bookworms House of Shields. 9pm, \$5.
Yonder Mountain String Band, Darol Anger Fillmore. 9pm, \$25.

BAY AREA

Dickies, Turbonegro, Go-Going-Gone Girls, DJs Tim and Chris Uptown. 9pm, \$12.
Paul Manousos Beckett's. 10pm, free.

CONTINUES ON PAGE 30 »



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 Above Paradise
 10pm-Late
 \$5

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 Dance floor for Dancers
 Soundssystem for Lovers
 8pm-2am
 NO COVER

Coming up
 Michael Mayer
 Ghosts on Tape
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 Saturday, April 18th
 Saturday, April 25th

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MONDAY
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TUESDAY
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WEDNESDAY
Live Music / 9:30

THURSDAY
Student Party

FRIDAY
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SATURDAY
 6pm Strike Force MMA
 HBO Boxing
 9pm Guest DJ

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SAT/11 ROCK/BLUES/HIP-HOP CONT.

Moonalice Little Fox. 9pm, \$16.
Scarecrows, Unauthorized Rolling Stones 19 Broadway. 9:30pm, \$15.

JAZZ/NEW MUSIC

Terrence Brewer Shanghai 1990. 7:30pm, free.
Otis Clay Yoshi's San Francisco. 8 and 10pm, \$25-30.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Alejandro Jauregui, and Anchor M.
Ricardo Scales Top of the Mark. 9pm, \$10.
John Scofield and the Piety Street Band Palace of Fine Arts, 3501 Lyon; www.sjfazz.org. 8pm, \$25-65.

BAY AREA
Blue Sky Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Faye Carol and Her Trio Anna's Jazz Island. 8pm, \$15.
Lalah Hathaway Yoshi's. 8 and 10pm, \$28.
Adrian Lerbertini Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
Mads Tolling Quartet Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.

FOLK/WORLD/COUNTRY

Cheap Bastard Show with Kathleen Dunbar Music Store, 66 West Portal, (415) 664-2044. 2-4pm, free.
Free Moral Agents, Deep Sea Diver, and Eugene Amnesia. 9pm, \$7.
Juncos, Hang Jones, and Drew Piston Plough and Stars. 9pm.
Marina Lavalie with Afro Peruvian Cajon and De

Rompe y Raja, Women's Building, 3543 18th St.; (415) 431-1180. 8pm, \$18.
Tango No. 9 Red Poppy Art House. 8pm, \$12-15 suggested donation.
Craig Ventresco and **Meredith Axelrod** Atlas Café. 4pm, free.

BAY AREA
Ron Galen Spud's Pizza, 3290 Adeline, Berk; (510) 597-0795. 7pm, free.
Grupo Falso Baiano La Peña Cultural Center. 8pm, \$14.
House of Jacks Freight and Salvage. 8pm, \$21.50.
Maestros In Concert: Pandit Shivkumar Sharma and **Zakir Hussain** Marin Veterans' Memorial Auditorium, 10 Avenue of the Flags, San Rafael; (415) 499-6800. 8pm, \$25-45.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhalee, Mark Andrus, and Nluxx.

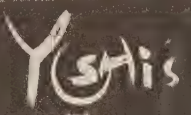
Cock Fight Underground SF. 9pm, \$6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.
Cockblock Rickshaw Stop. 10pm, \$7. A queer dance party for homos and friends with DJs Nuxx and Zax.
Concrete Jungle Knockout. 9pm, \$5. Ska, rock steady, two-tone, and other rhythms with DJs the Selector, DJ Kirk, and Prince Omar.
Dance Macabre Julie's Supper Club, 1123 Folsom; (415) 964-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Future Mighty. 9pm, \$20. DJs Flying Lotus, Kode9, and The Bug.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.
Tormenta Tropical Elbo Room. 10pm, \$10. With Ghislain Poirier, Disco Shawn, and Oro11.
Trevor Simpson presents **World Town** Infusion Lounge. 9pm, \$20.

Veni Vidi Vici Club Six. 9pm, \$10. DJs Camp Lo, Diamond D, Treasure Fingers, Jimmy Love, and more spinning Hip hop and Bhangra.
World Class Rasselas. 9pm, \$7. Live music with Mestiza and DJ "Jstyle" Limon.

SUNDAY 12

ROCK/BLUES/HIP-HOP

"Anvil Experience" Slim's. 7:30pm, \$18. Movie premiere and concert.
Equaleyes, **Wubakia** Grant and Green. 8pm, free.
Ari Hest, **Hana Pestle**, **Dave Smullen** Café du Nord. 8pm, \$12.
Mecca Normal, **Pillows** Hemlock Tavern. 9pm, \$7.
Secretions, **Inversions**, **True Margrit** Hotel Utah. 9pm, \$6.
Dar Williams, **Melissa Ferrick** Great American Music Hall. 8pm, \$26.



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2009 Bay Area Restaurant of the Year
Top 10 New Restaurants of 2009
San Francisco Chronicle

tonight!	Wed, April 8	tonight!
	Rare Bay Area Appearance TAKE 6	
tomorrow!	Thurs, April 9	tomorrow!
	CHANGO SPASIUQ	
	Fri, Sat, April 10, 11 Chicago's Classic Soul Singer OTIS CLAY	
this weekend!	Sun, April 12	this weekend!
	Easter Sunday with SUNNY HAWKINS	
next week!	Mon, April 13	next week!
	DENISE PERRIER	
next week!	Tues, April 14	next week!
	KEOLA BEAMER & MOANA BEAMER	
	Thurs, April 16 COUNTRY JOE McDONALD'S Tribute to Woody Guthrie - A One Man Two Act Musical Play	
	Fri, April 17 LOOPSTATION	
	Sat, April 18 Open Dance Floor EDGARDO & CANDELA	
	Sun, April 19 JACQUI NAYLOR Remembering Blossom Dearie	
	Mon, April 20 FOUR GREAT SINGERS & ONE HOT BAND	
	Tues, Thurs, Fri, April 21, 23, 24 RACHID TAHA	
	Wed, April 22 The Isreal Center's Tzavta and the Hub at JCCSF present THIRD WORLD LOVE	
	Thur, April 23 JUAN ESCOVEDO & HIS LATIN JAZZ ENSEMBLE with Ray Obiedo and Roger Glenn	

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AFROLICIOUS
WITH DISGUESTS:
PLEASUREMAKER, **SENIOR OZ**
WITH GUESTS **OMAFE**

FRI 4/10 10PM FREE
ELBO ROOM PRESENTS:
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LORELEI LEE, **MICHAEL**
LAYNE HEATH, **JASON MYERS**
AND JUDGES: **JOHNATHAN KEATS**,
KIMI OF LLOVES, **BENJAMIN PEREZ**

SAT 4/11 10PM \$8
BERSA DISCOS PRESENTS:
TORMENTA TROPICAL:
GHISLAIN POIRIER
(NINJA TUNE),
DISCO SHAWN, **ORO11**

SUN 4/12 9PM \$6
DUB MISSION PRESENTS:
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MON 4/13 9PM \$5
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FRI 4/17 THAT'S THE BLAP; LAZER SWORD
SAT 4/18 SAT NITE SOUL PARTY
SUN 4/19 DUB MISSION; DJ SEP
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FRIDAY APRIL 10 9:30PM \$10 (INDIE)
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BRAD BROOKS

SATURDAY APRIL 11 8:30PM \$12 (ROCK/POP)
LUCE
HEATHER COMBS
ALDEN

SUNDAY APRIL 12 8PM \$12 (ROCK/POP)
ARI HEST
HANA PESTLE
DAVE SMALLER

MONDAY APRIL 13 9:30PM \$12 (INDIE)
BLIND PILOT
LOCK LOMOND

TUESDAY APRIL 14 9:30PM \$35 (ROCK/POP)
TAYLOR HICKS
BRITTANY SHANE

WEDNESDAY APRIL 15 8PM \$10 (INDIE) ALL AGES
LIVE 105 PRESENTS:
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THURSDAY APRIL 16 8:30PM \$12 (INDIE)
ANGUS & JULIA STONE
DAWES

FRIDAY APRIL 17 9:30PM \$12 (INDIE)
JAMIE STEWART (XIU XIU)
DARK HOLLER
LADY GENIUS

SATURDAY APRIL 18 9PM \$10/\$12 (INDIE)
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WHAT'S UP?

MONDAY APRIL 20 8PM \$14 (INDIE)
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GABRIEL KAHANE

TUESDAY APRIL 21 8PM \$10/\$12 (INDIE) 18+
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LOCAL NATIVES

WEDNESDAY APRIL 22 8PM \$10/\$12 (ROCK/POP) 18+
TONY LUCCA
JOSH HOGE
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THURSDAY APRIL 23 8PM \$10 (INDIE)
GEOGRAPHER
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GARRIN BENFIELD
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SAT 4/11 9PM FREE
THE NOSE MAGAZINE 20TH
ANNIVERSARY BASH W/REZZIN

SUN 4/12 9:30PM \$7
LATER
TREVOR CHILDS & THE BEHOLDERS
SILVER SKIES
THE FAMILY ARSENAL

MON 4/13 9PM \$8
MECCA NORMAL (K RECORDS)
PILLOWS

TUE 4/14 10PM FREE
EARLY JAPAN
NINJA SONIK
LATER
PUNK ROCK SIDESHOW
W/DI TRAGIC & DUCHESS OF HAZARD

WED 4/15 9PM FREE
DJ LETHAL ETHAN

THU 4/16 9PM \$6
BLUE RABBIT
CHELSEA WOLFE
TIPPY CANOE

FRI 4/17 9PM \$7
CASY & BRIAN
KATHERINE HIPBURN'S VOICE
PARTIMAN PARTIMORSE

SAT 4/18 9:30PM \$8
TRAINWRECK RIDERS
SATURN RETURNS
TOP CRITTERS

SUN 4/19 9:30PM \$8
AUDIO OUT SEND
LOVE IS CHEMICALS
THE NEW SLAVE

MON 4/20 9PM \$8
GREG GINN & THE TAYLOR TEXAS CORRUGATORS
JAMBANG
BARNEY CAUDRON



Mos Def

PREVIEW Anyone who heard "Big Brother Beat" on De La Soul's 1996 album *Stakes Is High* (Tommy Boy) was soon saying, "Who's this kid Mos Def?" Still, it's hard to believe that, 13 years later, the radiant voice on that track would become the ubiquitous scion of that good old Native Tongue can-do.

Mos Def can turn up simultaneously in a movie (his next project is a film version of Iceberg Slim's *Mama Black Widow*) and on a television show (you catch him on *House* last a few weeks ago?), yet still find time to cameo on other people's albums, win an Obie for his performance in a play (Suzan Lori Parks' *Fuckin' A*), and come out with a book (*Black 2.0*, due this summer). It's like, wait a minute, there's got to be more than one Mos Def.

His four albums explore his tortured id and black people's rightful place as the inventors of rock 'n' roll and just about all forms of popular music — all that, and they still maintain the dedication to socially conscious protest we've come to expect from our once and future truth-tellers. His fifth, *The Ecstasie*, is due later this year. He's coming to Yoshi's in Oakland for a few sets with Robert Glasper on piano, Mark Kelly on bass, Chris "Daddy" Dave on drums, Casey Benjamin on sax, and Keyon Harrold on trumpet. Be a part of history in the making. It's not like you have a choice. His name is Most Definite, not Think So. (D. Scot Miller)

MOS DEF Tues/14—April 16, 8 and 10 p.m., \$55. Yoshi's Oakland, 510 Embarcadero West, Oakl. (510) 238-9200. www.yoshis.com

BAY AREA
Britney Spears, Pussycat Dolls HP Pavilion, 525 W. Santa Clara, San Jose; www.ticketmaster.com. 7pm, \$36.50-150.

JAZZ/NEW MUSIC

8 Legged Monster featuring Lavay Smith Make-Out Room. 8pm, \$7.
Larry Vuckovich and Kenny Washington Bliss Bar, 4026 24th St; (415) 826-6200. 4:30pm, \$10.

BAY AREA
Lalah Hathaway Yoshi's. 2 and 7pm, \$28.

FOLK/WORLD/COUNTRY

Accordion Showdown with Rob Reich, Dan Cantrell, and Isabel Douglass Café Royal, 800 Post; (415) 441-4099. 6-8pm, free.
Grupo Falso Balano Amnesia. 9pm, \$7.
Salsa Sundays with Julio Bravo y Salsabor El Rio. 3-8pm, \$6.
John Sherry, Kyle Thayer, and Friends Plough and Stars, 116 Clement; (415) 751-1122. 9pm.
Winsome Griffies, Ian Shaul The Parkside, 4pm, free.

BAY AREA
Carlos Oliveira's Brazilian Origins featuring Harvey Wainapel Anna's Jazz Island. 8pm, \$10.
Easter Blues: Kickin' the Mule featuring Freddie Hughes Ashkenaz. 5pm, \$10.

DANCE CLUBS

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with J-Boogie, DJ Sep, and Jah Yzer.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers — sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, \$2.

This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zak.
Lovely Teardrops Doo Wop Night Knockout. 10pm, free. With DJs dx the Funky Granpaw and Sergio Iglesias.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

BAY AREA
Angel Magik Shattuck Down Low. 9pm, \$15. DJs Jah Kno, Romeo and Young Fyah spinning hip hop, reggae and dancehall.

MONDAY 13

ROCK/BLUES/HIP-HOP

Blind Pilot, Loch Lomond Café du Nord. 9:30pm, \$12.
Junior Brown, Elliot Randall Independent. 8pm, \$22.
Dark Star Orchestra Great American Music Hall. 8pm, \$32-35.
DAVO, Dan Millar, Katastrophe a.k.a. Rocco MG Elbo Room. 9pm, \$5.
Japanther, Ninja Sonik Hemlock Tavern. 7pm, \$8.
Kevin Rudolph, Hyper Crush, Cash Cash, Audition Fillmore. 7pm, \$18.50.
Wavves, Vampire Hands, Ghost Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway; www.enricosf.com. 7pm, free.

BAY AREA
Lily Alunan Yoshi's. 8pm, \$12.
CONTINUES ON PAGE 32 >>

Don't settle for snapshots!

Steven Underhill PHOTOGRAPHY
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4/30: MALCOLM • 5/2: PRO BENEFIT
5/10: IAN MCLAGAN & THE BUMP BAND
5/15: QUIRKY RANGER • 5/21: SEX TYPE THING
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5/28: VAST
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MAY 1

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KATAKLYSM
TOXIC HOLOCAUST • COLISEUM • TRAP THEM
MAY 4

STEEL PULSE
MAY 5

SNOCORE TOUR
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BURN HALO • THE FLOOD
MAY 6

TARJA TURUNEN
THE ETERNAL
MAY 7

OPETH
ENSLAVED
MAY 14

MOGWAI
DEAD MEADOW
MAY 17

PEACHES
DRUMS OF DEATH
JUNE 5

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APRIL 20

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LUIS FONSI
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JOHN PRINE
JOSH RITTER
APRIL 25

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MAY 14

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MAY 21

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MUSIC

MON/13
CONT.

FOLK/WORLD/COUNTRY

Free Bluegrass Night with Toshio Hirano
Amnesia 8:30pm, free
Roots of Creation Mojo, 1337 Grant; www.tosf.com, 9pm, \$5

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Dubstep Underground SF, 9pm, \$5. DJs Troma, NTRLD, Tarzan, and Thurgood

Krazy for Karaoke Happy Hour Knockout, 7pm-2am, free. This week's edition goes all night — sing your best (or worst) with host Deadbeat

Mainroom Mondays Anne's Social Club, 9pm, free. Live the dream: karaoke on Anne's stage and pretend you're Jello Biafra

Manic Mondays Bar on Church, 9pm. With DJs Mark Andrus and Dangerous Dan

Monster Show Underground SF, 10pm, \$5

Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm

Network Mondays Azul Lounge, One Tiltman Pl; www.inhousestalent.com, 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers

Spillif Sessions Tunnel Top, 10pm, free. DJs MAKossa, Kung Fu Chns, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl

RASPUTIN

MUSIC & DVDS

The Last Great Record Store

Midival Punditz
Hello Hello
Six Degrees
On their newest release, *Hello Hello*, the Midival Punditz marry Indian raga, Bollywood pop, and regional folk dance rhythms to several decades of Western dance music, with echoes of everything from Bhangra to rock music to Daft Punk. **12.99**

Sara Watkins
Sara Watkins
Nonesuch
Watkins spent nearly two decades as fiddle player and vocalist for Nickel Creek, and that experience shows on her solo debut. Produced by John Paul Jones and featuring Gillian Welch and David Rawlings among others, Watkins' album melds together country, gospel, folk and pop into a stunningly original set. **11.99**

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8PM
\$5
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WINTER
ALUMINUM BABE
THE SUPER CUTES

*Thurs 4-6
9PM
\$6
THE DEXTER ROMWEBER
DUO (FLAT DUO JETS)
SASSY
THE TOUCH-ME-NOTS

*Fri 4-6
9PM
\$10
ALL AGES
WHORE FOR SATAN
PRESENTS
NEGATIVE PLANE
WORN OF DAGOTH
PASSIVE AGGRESSIVE
VIETUS MORTUUS
DJ ROB METAL

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3PM
FREE
ALL AGES
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THE JANK
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BAD TOUCH

*Sat 4-6
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\$7
RESTIFORM BODIES
ASTRONAUTALS
CARS & TRAINS
BLEUBIRD
GESCH RAMOS

*Sun 4-6
4PM
FREE
ALL AGES
TWANG SUNDAY
WINSOME ORIFELLE
IAN SHAUL

*Sat 4-6
8PM
EL TEN ELEVEN
CLOUD ARCHIVE
ARISTEIA
RISE AND SET

UPCOMING SHOWS

4/16 - ARCHERS GUILD - ZODIAC DEATH
VALLEY, GOLDEN ANIMALS, THE BROADS

4/17 - SABBATH, ZOMBIE, PURPLE MERCY
HEAVY HEAVY, LOW LOW, MELL & REASON

4/18 - THE FIFTY THEIVING BASTARDS
OLD MAN MARKLEY

4/20 - THE BELLBOYS, THE STRUTS
THE HIGH NOBLES

5/4 - POLAR BEAR CLUB, LIVING WITH LIONS
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LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
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visual art

Nick Cave's Soundsuits are wearable sculptures that take their name from the sounds created by their movement. In the current exhibition "Meet Me at the Center of the Earth," they inspire visitors to paint the town red — as well as silver, magenta, and neon green.

PHOTOS BY JIM PRINZ



The new razzle dazzle

Soundsuit visionary Nick Cave fashions a wild trip to the fiery core of inspiration

By Matt Sussman
a&cletters@sfbg.com

Where is the center of the Earth? According to artist Nick Cave, it lies somewhere between a night out at Taboo with Leigh Bowery and a Brazilian Carnival-parade. It can be found in Liberace's glittering stage getups and Yoruba ceremonial hunting dress. Other possible coordinates include Yinka Shonibare's Africanized rococo costumes, Cockney pearly suits, the haughtiest of haute couture, and the fun fur tribes of Black Rock City.

Thankfully, for us, Cave's crocheted, sequined, bedazzled, embroidered, dyed, and encrusted vision of the heart of the world can be found locally. Yerba Buena Center for the Arts' "Meet Me At the Center of the Earth" presents the largest exhibit to date of the Chicago artist's work, which straddles the realms of sculpture, high fashion, body art, and dance with a visual ferocity and level of workmanship that is alternately stunning and inspiring.

Cave's art practically dares you to play chicken with your thesaurus. One would have to borrow a page (or

several) from the descriptive reveries of Thomas de Quincey or Ronald Firbank to fully convey the cluster fuck of beading, psychedelic hair furs, plastic tchotchkes, yarn, tin toys, buttons, second hand sweaters, and enough sequins to cover a thousand '80s cocktail dresses that he has quixotically and painstakingly pieced together.

The centerpieces of "Meet Me at the Center of the Earth" are undoubtedly Cave's Soundsuits — wearable sculptures that take their name from the sounds created by their movement. They fill YBCA's largest gallery like some other-worldly pantheon of gods and monsters. Arranged in an X-shaped configuration with paths running down the center of each axis, the suits form a giant visual nod to the exhibit's title. X, of course, marks the spot, and hanging above the room's center is the Earth itself, swathed in several shades of inky sequins. On the adjacent walls hang two huge and possibly glitzier *tondi* — the Italian Renaissance term Cave uses for these round hangings — which serve as flattened counterparts to the globe.

The display lets you explore

the Soundsuits from every angle. Designed to cover the entire body, the suits hide any individual traces of the wearer by creating a second skin, and then some. The suits with towering, festooned cage structures — which bring to mind both Balinese funeral pyres and Simon Rodia's Watts Towers — still have a vaguely human outline at their core, whereas the suits patterned in all sort of brilliantly colored fur-like human hair could very well be studies from an unrealized Jim Henson project. This lycanthropic aspect of the Soundsuits is explored most humorously in Cave's more recent pieces, which take the reverse tactic of fashioning knitwear pelts for taxidermy models of bears and beavers.

While much of Cave's work, to quote *New York Times* critic Roberta Smith, "fall[s] squarely under the heading of Must Be Seen to Be Believed," it also begs to be heard. It is unfortunate that YBCA wasn't able to more fully integrate the sounds of the suits into their display. Although there is an adjacent gallery that shows several videos of the Soundsuits in action — including great footage of Cave and a posse of

pom-pom covered lion dancer-clown hybrids inciting massive dance parties in public — the suits themselves stand silent. The audio/visual divide enforced by the two-gallery layout seems to point to the larger issue of static mannequins being the curatorial norm for costume and textile-related exhibits. I guess we'll have to wait until May, when choreographer Ronald K. Brown stages his Soundsuit performances, to see Cave's creations in action.

Cave writes in an artist's statement for the show that he hopes "we will dream together." One would have to have a heart of stone not to take up the challenge and the invitation delivered by Cave's art — and implicit in the exhibit's title — to create another scene, to go beyond what's familiar, and to transform oneself. I left YBCA dreaming of raiding craft stores, thrift shops, and fabric outlets. I dreamed of painting the town red, cerulean, silver, magenta, and neon green with sequins and glitter. I dreamed of dancing. I'll see you at the center of the Earth. I'm halfway there. **SFBG**

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Surreal sanctuary

Nick Cave has been to Heaven

By Johnny Ray Huston
johnnyr@sfbg.com

Nick Cave and I probably crossed paths in Heaven one night. Heaven was a club on Woodward Avenue in Detroit where you could go, after 2 a.m., to dance and sweat and lose yourself to the sounds of DJ Ken Collier. Cave's time in Heaven has made it possible for him to create "Meet Me at the Center of the Earth," his show at Yerba Buena Center of the Arts. Time spent in that kind of cathartic, uninhibited place is necessary for someone — someone like Cave — to bring people to the Earth's core and allow them to begin reimagining from the center of existence. When Cave and I talked on the phone recently, the morning a full-page profile of him appeared in the Sunday *New York Times*, our discussion started near Heaven, and ended in Barack Obama's Chicago. For the full thing, go to the Pixel Vision blog at www.sfbg.com.

SFBG How has your studio changed over the years, in terms of location, layout, and contents?

CONTINUES ON PAGE 36 »

DOUBLE TROUBLE: A HANDY GUIDE TO CONTEMPORARY ARTISTS WITH FAMOUS NAMESAKES

Read the growing number of enthusiastic articles about Soundsuit creator Nick Cave and you'll soon notice they have something in common — at one point or another, the journalist or author has to interject that *this* Nick Cave isn't the Australian gothic blues dirge icon. Cave the dancer-turned-designer likely faces his musical namesake at every turn, but he is just one contemporary visual artist with a well-known moniker. To clarify matters, behold this illustrated breakdown. (Johnny Ray Huston)



NAME Nick Cave

FORTE Murder ballads

SIDE GIGS Writing, acting, and leading Sinnerman

CURRENT PROJECTS *Dig, Lazarus, Dig!!!*

(Mute, 2008); a screenplay with the Leonard Cohen-ish title *Death of a Ladies' Man*

QUOTE "An eye for an eye and a tooth for a tooth / And anyway I told the truth / And I'm not afraid to die."



PHOTO BY JIM PRINZ

NAME Nick Cave

FORTE Sculpture, video, and artistic fashion with untamed imagination

SIDE GIGS Dance and choreography

CURRENT PROJECTS "Meet Me at the Center of the Earth," at Yerba Buena Center for the Arts; a 90 Soundsuit dance performance in 2012 at Chicago's Millennium Park

QUOTE "The arts are our salvation — the only thing that allows us to heal and also helps us dream about what will make the world a better place."



NAME Phil Collins

FORTE Blue-eyed soul, romantic movie themes, turning prog into pop, drumming, Alamo artifact collecting, and becoming an icon of male pattern baldness

SIDE GIGS Duets with Billy Ocean, replacing Peter Gabriel in Genesis

CURRENT PROJECTS Fatherhood, greatest hits collections

QUOTE "She's an easy lover / Before you know it you'll be on your knees."; "I feel so good if I just say the word / Su-su-sussudio."



NAME Phil Collins

FORTE Neo-Warhol (and sometimes Smiths-inspired) 21st century video installations

SIDE GIGS "I watch an inordinate amount of television. When I was in the States, I watched all the Judge shows — *Judge Hatchett*, *Judge Joe Brown*, and especially *Judge Mablean* [of *Divorce Court*]."

CURRENT PROJECTS April 2009 exhibition at Tanya Bonakdar Gallery in New York City; "The World Won't Listen," 2008 exhibition at Dallas Museum of Art

QUOTE "My interest [as an artist] is in the symbolic nature of the camera, the way as a tool it can elicit such magnificent behavior just by its presence."



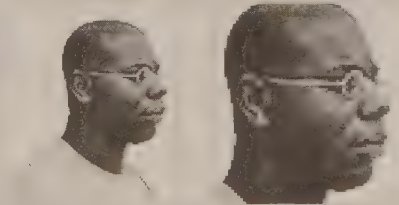
NAME Steve McQueen

FORTE Acting, anti-heroism, movie stardom, inspiring album titles, and being the King of Cool — whether fighting off blobs (in 1958's *The Blob*), winning high-speed chases (in 1968's *Bullitt*), or rescuing aging thespians from burning high rises (1974's *The Towering Inferno*)

SIDE GIGS Motorcycle and racecar driving

CURRENT PROJECTS None

QUOTE "Look, you work your side of the street, and I'll work mine."



NAME Steve McQueen

FORTE Neo-Warhol (and sometimes Buster Keaton-inspired) video installations

SIDE GIGS Movie directing with the psychodramatic touch of good 'ol Hitch

CURRENT PROJECTS The 2008 Bobby Sands docudrama *Hunger*, currently in theaters; "Queen and Country," a collection of U.K. mail stamps of deceased Iraq war soldiers

QUOTE [Of *Hunger*'s chief dramatic scene] "The whole concept for me was Connors-McEnroe [1982] Wimbledon final."; "I was in NYU for three months but I hated it and left because they wouldn't let me throw a camera up in the air." **SFBG**

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Surreal cont.

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Pixel Vision blog
Johnny Ray Huston's
complete interview
with Nick Cave

NICK CAVE My studio has changed according to the way my career has changed. I've expanded in space due to demand. I've had to bring on more studio assistants. It's evolved and grown, but without expanding beyond my means. I look at it the same way I did when I had a clothing store. I try to make smart moves.

SFBG Do those things influence your process, or do many of your ideas originate outside of the studio space?

NC I think it does occur outside the studio space. The studio is where the ideas are manifested. The ideas come from being out there in the world — just being open. Though sometimes a revelation may happen in the studio, based on an experience I'm developing. It happens when it happens.

SFBG We've both spent formative time in Detroit and the Detroit area. I went to Wayne State [University], while you went to Cranbrook [Academy of Art]. I'd love to know more about your experience there with [fiber artist and teacher] Gerhardt Knodel. I wondered also whether you had ties to the club scenes in Detroit or Chicago at any time.

NC Oh, hell yeah [laughs].

Cranbrook was probably the most extraordinary place for me. I could have gone straight to New York [City], or to other schools, but I knew I needed an environment that was somewhat isolated, because of my desire to be distracted by other creative endeavors. Cranbrook provided this amazing intensive rigor and isolation from the world. Yet I had Detroit, which really allowed that gritty balance. It was the best of both worlds. When I needed to get the hell out of Cranbrook, believe me, I did.

SFBG Around what years did you go to Cranbrook?

NC I was there around 1987 and 1988.

SFBG That was when I went to Wayne State. I like what you're saying about isolation — in Detroit back then, everything great was isolated, which made it more of a discovery when you happened upon it.

NC It has these little pockets. I spent a little time in Royal Oak. I was very much into the underground club scene. It really was my savior. Cranbrook was sterile, and yet it provided me with focus. I could get my feet solidly on the ground there.

Gerhardt was the most extraordinary person, even today, in my life. A true mentor has your back — they know that you have it, so they do

what it takes in terms of pushing you, challenging you, forcing you to stand up for your beliefs and have conviction. He provided me with the tools to walk out of that school knowing how to trust myself.

SFBG Was house and techno music important to you then? During that time I would go to places on Woodward Avenue.

NC House only. Woodward Avenue — exactly. Dancing was critical to me at that point. It was a way of releasing this week of work. I could just hit the dance floor and let it go.

SFBG The greatest experiences I've ever had dancing came from going to after-hours places like Heaven on Woodward.

NC Oh, the music was so on. It was also very transient and scary at the same time, like "Where the hell am I?" But everybody knew it was a place of sanctuary in some sense. It was a place to be inspired and let go of all your inhibitions. It provided this amazing tool and fuel.

Too bad we didn't run into each other!

SFBG I also want to ask about the differences between Detroit and Chicago, because I have vivid memories from that time of taking the train back and forth between the two cities — the train station in Chicago was this beautiful old building with vaulted ceilings, while the train station in Detroit was a trailer in an abandoned lot. Did you move to Chicago after Cranbrook?

NC I was offered a teaching job right after grad school at the Art Institute of Chicago. In Chicago, it was the same thing — I had to search out where the clubs were. But once I found them, they were a critical component to the way I was thinking about my work, and this expressive way of looking at movement.

I'm telling you, these kids would tear it up. Sometimes I would just watch. It's very different going to a club where it's fully about your own expression and allowing a sense of independence and freedom. That's what I need to use as a mechanism in thinking of how to apply movement to my work. There was Club LaRay in Chicago, there was the Vault. I could hit the dance floor solo and dance for two damn hours and not even stop. You could just go there and do what you needed to do. **SFBG**

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JAPANHER
4/13 Hemlock Tavern

DARK STAR ORCHESTRA
4/13-15 Great
American Music Hall

DEVENDRA BANHART
4/14 Independent



FLEET FOXES
4/14 Fillmore

FRANZ FERDINAND
4/15 Fox Theater

FLEET FOXES
VETIVER
4/15 Palace of Fine
Arts

GLASVEGAS
MARK SULTAN
4/16 Great American
Music Hall

B.B. KING
4/16 Fox Theater

BAND OF HORSES
4/17 Fox Theater

TRAINWRECK RIDERS
4/17 Hemlock Tavern

**JAMIE STEWART (XIU
XIU)**
4/17 Cafe du Nord

PAUL WELLER
4/17 Warfield

THE FRAIL
4/17 Bottom of the Hill

THE BLACK KEYS
THEE MAKEOUT PARTY
4/18 Fox Theater



AC/DSHE
4/18 Red Devil Lounge

KIMYA DAWSON
4/19 Rickshaw Stop

BLACK KIDS
MATES OF STATE
4/20-21 Independent

BLOC PARTY
MENOMENA
4/20 Fox Theater

FLEET FOXES
BLITZEN TRAPPER
4/21 Fox Theater

THROBBING GRISTLE
4/23 Grand Ballroom

DAVID WILCOX
4/23 Swedish
American Hall

VIENNA TENG
4/24 Yoshi's Oakland

MR. LIF
4/24 Bottom of the Hill

PAPERCUTS
THE FINCHES
4/24 Cafe du Nord

JOHN PRINE
4/25 Warfield



COLD WAR KIDS
THE CRYSTAL ANTLERS
4/26 Fillmore

THE FAINT
LADYTRON
4/29-30 Fillmore

THAO WITH THE GET
DOWN STAY DOWN
4/30 Independent

VAN MORRISON
5/2-3 Greek Theatre

DAMIEN JURADO
5/5 Bottom of the Hill

SEAL
5/5 Fox Theater

THE SHINS
5/9 Fox Theater

CLOUD CULT
5/12 Independent

CONELIUS
DEERHOOF
5/12 Fillmore

THE ALLMAN BROTHERS
BAND
5/12-13 Fox Theater



M. WARD
5/16 Fox Theater

"Missed Connection: Souvenirs Of Brief Encounters"

» PREVIEW If you, too, are an avid Craigslist missed connections reader, you already know about the creepy posts: "Morning gym workout — m4w — 36: Great to see you back in the gym this morning. I was beginning to think you started working out at a different time or different place." There are the hilarious posts: "Fremont Hooters Bartender — m4w — 26: What happened to that call? Did I get played?" And then, occasionally, there are the posts you think might be addressed to you: "Kinko's Thursday at Noon — m4w — 27: To the 20-something brunette with her friend, I think she called you Michelle. I was a bit busy copying, but even with my back to you I could feel you move around the room. Any chance you read missed connections?"

I suppose that last post could also fall into the "creepy" category. But it also might warrant a response such as, "Well, I do read missed connections. But since my back was turned to you, I'm not quite sure what you look like or who you are. Were you the one printing on the neon pink paper? Tell me more."

And so it went. After a few back-and-forths, the 20-something brunette and the 27-year-old male decided to meet up. He is a robust young lad, and now we are happily planning our honeymoon.

Actually, we're not, because the voyeur in me would never dare to respond. Not so Climate Theatre resident artist Claudia Tennyson. Intrigued by the potential and the poetry of Craigslist missed connections posts, she's been contacting and interviewing people who placed compelling inquiries. For all of us who are addicted to the forum but too timid to post or reply, Tennyson has translated the initial ads and her resulting interviews into a performance that includes a series of artworks that seek to embody each encounter. For fearless types, Tennyson is presenting the event as an opportunity to hook up. (*Michelle Broder Van Dyke*)

MISSED CONNECTION: SOUVENIRS OF BRIEF ENCOUNTERS

Sun/12, 6 p.m., free. Climate Theater, 285 Ninth St (at Folsom), SF.

(415) 704-3260. www.climatetheater.com

Art listings are compiled by Johnny Ray Huxton. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

De Young Museum Golden Gate Park, 50, Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). "Warhol Live." Music-oriented Andy Warhol retrospective. Through May 27. "The Monotypes of Richard Diebenkorn: A Recent Acquisition." A collection of 24 prints. Through May 24. "Signs: Wordplay in Photography." Thematic survey. Through June 14. "The Fauna and Flora of the Pacific." Mural by Miguel Covarrubias. Ongoing.

Exploratorium 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under.

San Francisco Museum of Modern Art 153 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm; 12:50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). "Face of Our Time: Four Artists — Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfien." Contemporary work. Through April 26. "2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen." Through May 10. "Austere: Selections From the SFMOMA Collection." Photography and architecture and

design. Through July 7. "Otto Aicher: Munchen 1972." Graphic design. Through July 7. "Patterns of Speculation: J. Mayer H." German architectural studio. Through July 7. "Art in the Atrium: Kerry James Marshall." Monumental murals. Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Irreverent: Contemporary Nordic Craft Art." Craft art from Sweden, Norway, Denmark, and Finland. Through Sun/12. "Under a Full Moon: 30 Years of Perpetual Indulgence." Show devoted to the Sisters of Perpetual Indulgence. Fri/10 through June 28. "Nick Cave: Meet Me at the Center of the Earth." Mixed media sculptural "soundsuits" by the rising Chicago dancer-turned-artist. Through July 5.

GALLERIES

OPENING

Crown Point Press 20 Hawthorne; 974-6273. Call for hours. "Setting the Scene: Outside In," group exhibition. Fri/10, 10am-6pm.

Fivepots Art House 50A Bannan; 989-1166. Call for hours. "Venom v. Camaro," art duel between Satan's Camaro and Ben Venom (reception Fri/10, 7-11pm). Fri/10 through April 26. **Gallery Three** 835 Larkin; 931-9035. Call for hours. "Winner Warz," exhibit and installation by Adam Flores (reception Sun/12, 7-10pm). Sun/12 through May 7.

The LAB 2948 16th; 864-8855. Wed-Sat, 1-6pm. "Living Cube," installation by Rie

Kawakami; "Nothing Ever Happens," work by Matt Kennedy (reception Fri/10, 6-9pm). Wed/8 through May 2.

Lower Haters Gallery 597 Haight; 864-6549. Call for hours. "Deconstructing the Floating World," stencil by Jonathan Wakuda Fisher (reception Fri/10, 7-11pm). Fri/10 through April 30. **Rayko Photo Center** 428 Third St; 495-3773. www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. "The Great Disruption," photos by Jon Edwards, Sandrine Hermand-Grisel, and Tempest NeuCollins (reception Fri/10, 6-8pm). Thurs/9 through May 20.

Root Division 3175 17th; 863-7668. Wed-Sat, noon-4pm. "Taste 2009," group show with a culinary theme (reception Sat/11, 7-10pm). Wed/8 through April 25.

Shooting Gallery 839 Larkin; 931-8035. www.shootinggallerysf.com. Tues-Sun, noon-7pm. "Draw Show," work by 300 artists (reception Sat/11, 7-11pm). Sat/11 through May 7. **Sophia Healing Center** 776 Haight; 568-5000. Call for hours. "Beings of Venus," one-night show. Sat/11, 8pm-midnight.

ONGOING

Altman Siegel Gallery 49 Geary, suite 416; 576-9300. Call for hours. "Trevor Paglen," new work by the 2008 SECA winner. Through Sat/11.

Baer Ridgway Exhibitions 172 Minna; 777-1366. Tues-Sat, 11am-6pm. "Dark Americana," group show with Bruce Conner, R. Crumb, Maria Forde, George and Mike Kuchar; "The Transformation of Brandy Baghead and Other Evil Delights," work by Tom Huck. Through May 9.

Braunstein/Quay Gallery 430 Clementia; 278-9850. Call for hours. "Susan York: Porcelain and Graphite: 200-2009," sculpture and wall drawings. Through May 2.

CordenPotts Gallery Warnock Fine Arts, 49 Geary; suite 211; 377-4738. Tues-Sat, 11am-5:30pm. "The Caretakers," work by Bill Mattick. Through April 30.

Crown Point Press 20 Hawthorne; 974-6273. Call for hours. "Setting the Scene: Outside In," group exhibition. Through April 30.

Gallery Paule Anglim 14 Geary; 433-2710.

Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Dean Pylington," new paintings; "thought forms 2003-2009," works on paper by Dean Smith. Through May 2.

Gallery 1988 1173 Sutter; 409-1376. Call for hours. "The Watcher in the Woods," prints and originals by Daniel Danger and Dan McCarthy. Through April 25.

Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. "Sky Black Ray," new work by Mel Prest. Through May 2.

Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Once again I fail to live up to my advance publicity," paintings by David Fullarton; "Time Lapse," group show. Through April 30.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. New work by Mark di Suvero. Through May 23. **Marx and Zavattaro** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "I Want You to Want Me," group show with James Gobel, Kehinde Wiley, and others. Through May 16.

Meridian Gallery 533 Powell; 398-7229. Tues-Sat, 11am-5pm. "Lust, Loss, and Other Lay Figures," show of three artists curated by Jarrett Earnest. Through May 2.

Pancho Villa 3071 16th St; 864-8840. Call for hours. "Blind Snake and Massacrepieces," work by Nathaniel de Large. Through Tues/14.

Park Life 220 Clement; 386-PARK. Call for hours. "Listen With Your Ears and Eyes Wide Open. This Time," group show of over 50 artists, curated by Rich Jacobs. Through Tues/4.

Ping Pong Gallery 1420 22nd St; 550-7483. Call for hours. "A Field Guide to the Atmosphere," photography and video works by Lindsey White. Through Fri/10.

Ratio 3 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. "Capital Zero," new paintings by Jonathan Runcio. Through April 25.

Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Fri, 10am-6pm. "Me vs. Me," new works by Porous Walker aka Jimmy DiMarcellis. Through May 15.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Jury Breaks DNA Deadlock," collages by Kent and Kevin Young. Through May 2.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Lyndi Sales: in transit," solo show by South African artist. Through April 30.

Triple Base 3043 24th St; 643-3943. Thurs-Sun, noon-5pm. "Out of the Flat Files," work by over 30 artists. Through May 3. sfbg.com

PHOTO BY AMY SNYDER

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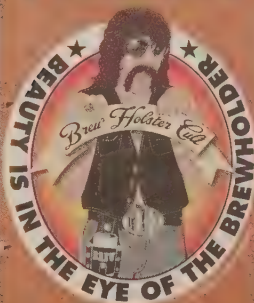
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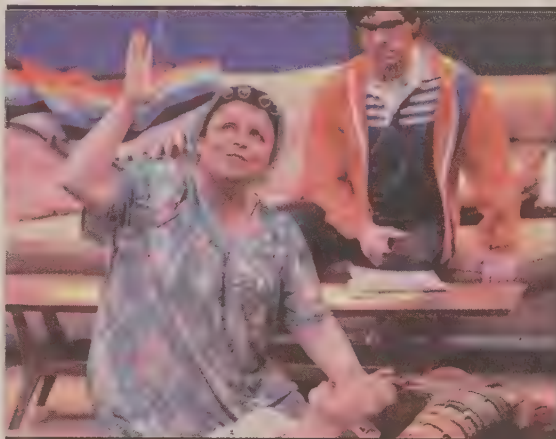
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THE SAN FRANCISCO BAY GUARDIAN STAGE

stage

The Flores family — including mother (Wilma Bonet), brain-damaged daughter (Gloria Garayua), and sensitive son (David Pintado) — grapple with their tragic past in Marin Theatre Company's production of *Lydia*. At right, Eve's Elixir founder and multiskilled dancer Holly Shaw.

LYDIA PHOTO BY ED SMITH; PHOTO OF HOLLY SHAW COURTESY OF TABOOMEDIA.COM



El Paso passages

Poetic *Lydia* follows a family in transition

by Robert Avila
a&eletters@sfbg.com

At the poetic heart of acclaimed playwright Octavio Solis's aching, wild, and poignant new drama, *Lydia* — receiving a beautifully cast and memorable West Coast premiere at Marin Theatre Company under the direction of MTC's Jasson Minadakis — is a mysterious connection between two very differently challenged and empowered young women: the severely brain-damaged Ceci Flores (Gloria Garayua) and her family's new undocumented Mexican maid, Lydia (Adriana Gaviira). The house they live in, along with Ceci's sharp and sensitive younger brother Misha (David Pintado) and her upbeat but overworked mother Rosa (Wilma Bonet), also comes stalked by some serious, restlessly conflicted, and grieving machismo — aloof yet violent patriarch Claudio (Luis Saguar); renegade big brother and guilt-ridden shit-kicker Rene (Lakin Valdez); and hunky first cousin Alvaro (Elias Escobedo), a newly discharged Vietnam vet turned border patrol agent. But leave it to Solis to put the real muscle in the most compromised of female bodies.

Ceci, played with a deft physical dynamism by Garayua, is the play's vivacious narrator. When not, addressing us in physically fluid gestures and urgently poetical language from some residual place inside her own battered head, she lies at the front of the stage in the center of her family's living room, her quaking body a kind of Richter scale of emotional energy registering every molecule of feeling in the tumult around her. She was transformed into this state two years earlier, on the eve of a happier transformation, her quinceañera, after a mysterious car accident that still eats away at her family, especially her father, and older brother Rene, who was at the wheel.

The other motive force, Lydia, arrives with her

own near-death experience behind her, something left purposely vague but giving her presence a sense of destiny, especially when it becomes clear that she alone can understand and speak for the seemingly vegetative Ceci. Lydia is also an unexpected balm to the suffering Claudio and a seminal inspiration to the burgeoning poet in Misha. Meanwhile the threat of deportation hangs over her in the person of the zealously authoritarian Alvaro. Before the end, Lydia will become the catalyst for still one more startling transformation, amid joyful memories and torturous longing associated with childhood play and flowering sexuality among the siblings and their cousin.

San Francisco's Solis is one of the theater's great poets of the border, in senses both banally specific and relentlessly far-reaching. Like many of his plays (including *Bethlehem*, *Santos y Santos*, and *El Otro*), *Lydia* is set just this side of the geopolitical divide between Mexico and the United States, where no lines physical, social, or otherwise actually divide people very neatly — but rather messily and haphazardly. The doubling and blurring of identities among his characters is one of Solis's tried-and-true dramatic avenues into this reality, this border condition, a world forever straddling and negotiating two others to which it can never wholly belong. It's the great paradoxical beauty of his work that in its concrete social and cultural details, hilariously accessible yet indigenous humor, and the sheer lyricism it inspires, this uniquely unsettled world gathers universal force and significance. **SFBG**

LYDIA

Through Sun/12, see stage listings for schedule, \$20-\$51
Marin Theatre Company, 397 Miller, Mill Valley
(415) 388-5208
www.marintheater.org

DANCE COCKTAIL:

EVE'S ELIXIR PERFORMERS MIX STYLES AND GENRES

If you asked a member of the dozens of ethnic dance groups that make their home in the Bay Area (103 of them auditioned in January for the yearly San Francisco Ethnic Dance Festival) why they are willing to rehearse many hours and perform for little or no money, they'll tell you that they like the dances. But of almost equal importance is the sense of community these ensembles create. No doubt nostalgia for a better and simpler world may be factors as well. Even so, it's the sense of being with people who share similar values that creates powerful bonds.

As in any other tight-knit community, however, in order to thrive you need to fit in. In ethnic, or as they are called these days, world dances, there is often not much room for individual expression. What little there is sprouts from within prescribed parameters. Yet some dancers reach beyond these boundaries. Perhaps, as does Wan-Chao Chang, they love Indonesian and modern dance. Ramon Ramos Alayo is the Bay Area's best Afro-Cuban dancer, but he takes his choreography well beyond the traditional modes. What if you want to combine flamenco and tango? "There is no place for us — we don't fit into established categories," says Holly Shaw, who is trained in flamenco as well as Middle Eastern, Romani, Balinese, and a slew of other styles. "So we perform in coffee houses and private homes."

To give space to these "homeless" artists, Shaw two years ago started "Eve's Elixir," which highlights contemporary choreographers of world dance. They performed at the open-minded CounterPULSE in the Mission District. For its second incarnation, a grant from the Fort Mason Foundation's In Performance series enables the young enterprise to move into the dance-friendly Cowell Theater. (Rita Feliciano)

"EVE'S ELIXIR: EYES OF EVE"

Fri/10-Sat/11, 7 p.m., \$25
Cowell Theater, Fort Mason Center,
Marina at Laguna, SF
(415) 345-7575, www.eveselixir.net

Move(men)t: A Men's Dance Festival

PREVIEW In the history of dance, the male of the species occupies a curious position. In some cultures only men were allowed to dance in public. In Western aristocratic education, dancing was a requirement for a future courtier. But until fairly recently, ballet choreographers consistently undervalued male dancers, and it was women who pioneered modern dance. In the 1930s, however, Ted Shawn's all-male ensemble did much to break down the prejudice against men in dance. In the Bay Area, every decade or so brings about a refocusing on masculine performances. There is an energy — both virile and tender — to these presentations that, in the past at least, made them very special experiences for men and women alike. Some of that, unquestionably, had to do with the testosterone that just bounced off the walls. Even so, to see so many guys cooperating with each other is still not something we are accustomed to seeing on stage. The latest incarnation of all-male dancing, "Move(men)t: A Men's Dance Festival," now in its second year, includes Mark Foehringer, who has long choreographed for men; Folawole Oyinlola, of Nigerian descent, who excels in improvisation; Kegan Marling, perhaps best known in his partnership with Jane Schorrnerberg; and Joe Landini's new San Francisco Moving Men. Ten choreographers in all will show their chops in the tiny but hopping Garage performance space. (Rita Felciano)

MOVE(MEN)T: A MEN'S DANCE FESTIVAL Fri/10–Sat/11, 8 p.m., \$10–\$20.

The Garage, 975 Howard, SF. (415) 885-4006. www.brownpapertickets.com

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstein. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

ONGOING

Act a Lady New Conservatory Theater Center, 25 Van Ness; (415) 861-8972. \$22–40. Wed–Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan Harrison's cross-dressing comedy.

American Hwang Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. \$45–75. Previews Wed/8–Fri/10, 8pm. Opens Sat/11, 8pm. Runs Wed–Sat, 8pm; Sun, 2pm and 7pm (Sun/12, show at 2:30pm only). Through May 3. Magic Theatre performs Lloyd Suh's story of a Korean immigrant who returns to the US on his 60th birthday to reunite with the family he'd abandoned 15 years before.

Adulacious Artefacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006. www.brownpapertickets.com. \$15–69. Thurs–Sat, 8pm. Through May 2. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tinging* to the elementally claustrophobic terror of

Orgy in the Lighthouse. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns sink and prance across the stage in various states of undress and unprincipled behavior. In *Tics*, a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merlot (TJ Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radiesthesialogist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* harkens back to the titillating exploitation plots found in vintage men's magazines. The night ends with an erotic take on the Thrillpeddlers' patented spookshow which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy tool (Gluckstein).

Baptized to the Bone New Conservatory Theater Center, 25 Van Ness; 861-8972. \$22–40. Wed–Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town.

Bisciglia's SF Follies Actors Theatre, 855

Bush; 1-800-838-3006. www.sffollies.com. \$33–40. Thurs–Sat, 8pm; Sun, 2pm. Through April 26. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.

Chains of Dew Eureka Valley Recreation Center Auditorium, 100 Collingwood; www.sffct.org. Free. Thurs/9–Sat/11, 7:30pm; Sun/12, 3pm. San Francisco Free Civic Theatre performs Susan Glaspell's play about a poet who becomes bored of his day job as a bank executive.

Confessions of a Refrigerator Mother Marsh, 1062 Valencia; 1-800-838-5750. \$15–50. Thurs–Sat, 8pm. Through April 25. Carolyn Doyle performs her play based on her own family, including a nine-year-old son with autism.

"DIVAfest" Exit Theatre, 156 Eddy; 673-3847. www.theexit.org. \$5–20. Showtimes vary. Through April 25. The annual women's theater festival features the world premiere of Lee Kizsona's *An Affair of Honor*, a cabaret performance with Shannon Day, and more.

Eccentrics of San Francisco's Barbary Coast: A Magical Escape San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri–Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

Evil Hamlet by *Wm Shakespeare* Stagewerks, 533 Sutter; 412-3989. \$20. Thurs–Sat, 8pm. Through April 25. CatchyName puts a sardonic spin on the Bard, moving his classic play to 1965 Brooklyn.

Executive Order 9066 Marsh, 1062 Valencia; 1-800-838-3006. www.themarsh.org. \$15–25. Sat, 1pm. Through April 25. Lunatica Fantastique returns with their "live 3D animation" take on the story of a Japanese family's incarceration in a WWII internment camp.

Grease Golden Gate Theatre, One Taylor; www.shnfs.com. \$30–99. Tues–Sat, 8pm (also Wed–Sat, Sun, 2pm). Through April 19. The touring Broadway revival of the famed 1972 musical, later movie, seems a little less rebellious than it once was, and despite a high-energy warm-up act featuring some audience participation under direction of DJ Vince Fontaine (Dominic Fortuna), the opening number, when it finally arrives, initially makes you wonder what you might be doing there in the first place. But then things quickly start to move along, and the genuinely talented and likeable cast locks in the better part of our attention. Even the cameo by Taylor Hicks of *American Idol* fame works predictably, which is to say well, with opening night's screaming teens in the audience no longer needing any cues from Fontaine to play their part. In short, *Grease* has still got a groove, if not quite a meaning. (Avila)

High Spirits Eureka Theatre, 215 Jackson; 255-8207. \$24–42. Thurs/9–Fri/10, 8pm; Sat/11, 6pm; Sun/12, 3pm. 42nd Street Moon performs a musical based on Noel Coward's *Blithe Spirit*.

The Homecoming Phoenix Theatre, 414 Mason, Ste 601; 1-800-838-3006. \$30. Thurs–Sat, 8pm. Through May 2. Off Broadway West Theatre Company performs Harold Pinter's family drama.

The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006. \$15–25. Wed–Sat, 8pm. Through April 25. Custom Made performs Carson Kretzler's drama about the Manhattan Project scientist.

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006. www.themarsh.org. \$20–50. Fri, 8pm; Sat, 5pm. Through May 2. Brian Copeland returns with his long-running solo show.

Pride Open Exit Stage Left, 156 Eddy; (510) 568-4118. \$15–20. Thurs/9–Sat/11, 8pm. Eastenders Repertory Company performs their ensemble-created work about sexual identity.

The Shape of Things San Francisco Playhouse, Stage Two, 533 Sutter; www.worklighttheatre.com. \$20. Thurs–Sat, 8pm (also April 25, 10pm). Through April 25. Worklight Theatre Company performs Neil LaBute's darkly comic take on the Pygmalion myth in reverse.

"Shortlived 2.0" Studio 250, 407-Market Theatre, 965 Mission; www.pianofight.com. \$20. Fri–Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize — decided by audience scorecards — is a month-long run of a full-length production.

Thom Pain (based on nothing) Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006. cuttingball.com. \$15–30. Thurs–Sat, 8pm; Sun, 5pm. Through April 19. Will Eno's

Thom Pain (based on nothing) is an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production from Cutting Ball Theater. Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very impressive Jonathan Bock, under admirable direction by Marissa Wolf. (Avila)

Point Break Live! CELLSpace, 2050 Bryant; 1-866-811-4111. www.pointbreaklive.com. \$25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006. www.themarsh.org. \$18. Thurs–Sat, 8pm; Sun, 7pm (except April 19, show at 2pm). Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

The Story SF Playhouse, 533 Sutter; 677-9596. \$30–40. Tues, 7pm; Wed–Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

War Music American Conservatory Theater, 415 Geary; 749-2228. \$14–71. Tues–Sat, 8pm (also Sat–Sun and Wed/8, 2pm). Through April 26. ACT's Lillian Groag adapted and directs this interpretation of Christopher Logue's *Iliad* translation.

Wicked Orpheum Theatre, 1182 Market; 512-7770. www.shnfs.com. \$25–99. Tues–Sat, 8pm; Sat–Sun, Wed/8, April 15, 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31, and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

Wormhole Socha Café, 3235 Mission; www.crowddefine.org. Free. Fri–Sat, 8pm (no show Apr/24); April 19, 3pm. Through April 25. Crowded Fire Theatre's 2009 Matchbox Production — designed to develop new works in intimate settings — is Marilee Talkington's 3-D sculptural soundscape.

BAY AREA

Basha Rubenchek from Minsk, Comrade of Petaluma Berkeley City Club, 2315 Durant, Berk; 1-800-838-3006. \$19–24. Thurs–Sat, 8pm; Sun, 5pm. Through May 3. Brookside Repertory Company performs Mae Zilgin Melday's play about the founder of Sonoma County's Jewish Chicken Ranch Co-op.

Distractions Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000. \$23–61. Tues–Wed, 7:30pm; Thurs–Sat, 8pm (also April 11 and 18, 2pm); Sun, 2 and 7pm (no 7pm on Sun/12). Through April 26. TheatreWorks performs Lisa Loomer's comic drama about a worn-out mother and her Addict-inflicted son.

Lydia Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$20–51. Wed/8, 7:30pm; Thurs/9–Sat/11, 8pm (also Thurs/9, 1pm and Sat/11, 2pm; Sun/12, 2 and 7pm). Marin Theatre Company performs the West Coast premiere of Octavio Solis' family drama set in 1970s El Paso.

Miss Julie Aurora Theatre, 2081 Addison, Berk; (510) 843-4822. \$28–50. Previews Wed/8, 8pm. Opens Thurs/9, 8pm. Runs Wed–Sat, 8pm; Sun, 2 and 7pm. Through May 10. Aurora Theatre Company performs August Strindberg's classic chamber play.

Old Times Gala Arts Center, 2120 Alston, Berk; 1-800-838-3006. \$10–28. Wed–Sat, 8pm (also April 18, 3pm). Through April 18. TheatreFIRST performs Harold Pinter's tense drama. L. Peter Callender stars.

Skylight Ashby Stage, 1901 Ashby, Berk; (510) 841-6500. \$18–30. Thurs–Sat, 8pm; Sun, 5pm. Thurs/16, 2pm. In David Hare's fine, intelligent and lingering love story, essential political and social fault-lines subtly snake through the rekindled love affair between a committed 30-year-old school teacher and a wealthy older restaurant owner — formerly married, now widowed — as muddled desires, gnawing memories, and an irresistible, inescapable clash of worldviews turn the most intimate feelings and human relations inside out. Never are those feelings or relations crudely reducible to either politics or personality, however, which makes the play — bril-

liantly and sympathetically argued from both sides, and no less resonantly today than when it premiered in 1995 — so unsettlingly truthful and wise. Somehow you'd expect Shotgun Players to get this kind of thing right, but that turns out to be an understatement. Patrick Dooley's admirably astute direction ensures *Skylight* is nothing less than stellar, fronted by two exceptional performances. John Mercer is moment-to-moment brilliant as Tom, whose fierce wit and pride are splendid even when bullying, even when over-compensating for an untouchable pain and vulnerability. Equally 'pitch-perfect and radiant is Emily Jordan as Kyra, idealist to Tom's pragmatist, and every bit as capable, headstrong, and secretly uncertain as he. Impressive newcomer Carl Holvick-Thomas, meanwhile, offers crucial supporting work as Tom's son, Edward, and Torben Torp-Smith's choice scenic design tastefully echoes the lyrical undertone in the play's strict naturalism. (Avila)

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900. ticketmaster.com. Wed–Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. \$39–69. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.

Compagnie Marie Chouinard Yerba Buena Center for the Arts, 701 Mission; 392-2545. www.performances.org. Fri–Sat, 8pm. \$39–27. The Montreal company performs two works, *Prelude to the Afternoon of a Faun* and *The Rite of Spring*.

"Eve's Elixir: Eyes of Eve" Cowell Theatre, Fort Mason Center, Marina at Laguna; 345-7575. www.evelixir.net. Fri–Sat, 7pm. \$25. Contemporary world dance with Ramon Ramos Alayo, Wan-Chao Chang, Tom Maycock, Riquenza Flamenco Company, Hannah Romanowsky, and Holly Shaw.

Move(men)t: A Men's Dance Festival Garage, 975 Howard; 885-4006. www.brownpapertickets.com. Fri–Sat, 8pm. \$10–20. Ten choreographers pool their talents for this all-male program of dance. See pick box.

Pythia Somarts Cultural Center, 934 Brannan; 433-1155. www.pythiayares.org. Fri, 8 and 10pm; Sat, 7 and 9pm. The dance company performs *A Portrait By Means of the Sea*. The *San Francisco Ballet* War Memorial Opera House, 310 Van Ness; 865-2000. www.sfballet.org. Wed, 7:30pm; Thurs, 8pm. \$8–235. The program includes Balanchine's *Stravinsky Violin Concerto*, Christopher Wheeldon's *Within the Golden Hour*, and Jerome Robbins' *West Side Story Suite*.

PERFORMANCE

"Definitely Not the Easter Bunny" Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3999. Thurs–Sat, 10:30pm. \$30. Drag star Lady Bunny performs stand-up and song parodies.

"Good Friday: Carpool to Hell" Thick House, 1695 18th St; www.brownpapertickets.com. event/59328. Thurs–Sat, 8pm. \$10–15. The sketchfest studio presents this sketch comedy show.

"The Loom and the Ship" NOHspace, 2840 Mariposa; 621-7978. Fri–Sat, 8pm. \$20. Penelope has her say in this interpretation of *The Odyssey* by Patti Trimble and Douglas Kenning.

"Missed Connection: Souvenirs of Brief Encounters" MicroClimate Project Space, Climate Theater, 285 Ninth St; www.climate-theater.com. Sun, 6–9pm. Free. Artist Claudia Tennyson presents this installation and performance event inspired by Craigslist missed-connection posts. See pick box for listings.

"Youth Speaks Teen Poetry Slam" War Memorial Opera House, 301 Van Ness; www.youthspeaks.org. Sat, 7pm. \$6–18. Marc Bamuthi Joseph hosts the finals of this annual event celebrating teen poets.

COMEDY

Cobb's Comedy Club 915 Columbus; www.cobbscomedy.com. Thurs–Sat, 8pm (also Fri–Sat, 10:15pm). "Far Easter 4" with Dan Phan, KT Tataru, Randall Park, and Ali Wong. \$15–50. 20.50.

"Comedy Speakeasy" Purple Onion, 140 Columbus; 956-1653. Wed, 8pm. \$10. Jeff Cleary and Chad Lehmann host this weekly event featuring local and national comedians. **Punch Line** 444 Battery; 397-4337. www.punchlinecomedyclub.com. Wed–Sat, 8pm (also Fri–Sat, 10pm). W. Kamau Bell, Kevin Camia, Sean Keane, call for price. **sfbg**

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EVENTS



Sisters of Perpetual Indulgence events

PREVIEW It's Easter time, which means drugstore aisles are bloomin' with Peeps, bonnets are being bedecked, and aspiring Hunky Jesuses (the Biblical kind, not the Madonna-datin' kind) are frantically doing ab exercises prior to the annual Sisters of Perpetual Indulgence celebration in Dolores Park. This year, the annual bash is extra-special, marking 30 years of good works (and fabulous accessorizing) by the organization, which has gone global — the theme is "Nun World Order" and some 150 national and international Sisters will be in attendance. Can't get enough Sisterhood? Make sure you check out "Under a Full Moon: 30 Years of Perpetual Indulgence," on view at the San Francisco Library and the Yerba Buena Center for the Arts. Featured are archival materials chronicling the group's three decades of colorfully-dressed, white-faced, charity-supporting, queer- and sex-positive, Pope-exorcising, boundary-pushing history. (Cheryl Eddy)

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Opening party Fri/10, 8 p.m., free (RSVP required by Thurs/9, 11:59 p.m.)
Installation on view Tues–Wed and Fri–Sun, noon–5 p.m.; Thurs, noon–8 p.m., \$5–\$7. Through June 28. Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. Also: through May 7. Sun, noon–5 p.m.; Mon and Sat, 10 a.m.–6 p.m.; Tues–Thurs, 9 a.m.–8 p.m.; Fri, noon–6 p.m., free. San Francisco Main Library, third floor, James C. Hormel Gay and Lesbian Center, 100 Larkin, SF; (415) 557-4499.

NUN WORLD ORDER: THE SISTERS' 30TH ANNIVERSARY CELEBRATION

Sun/12, 11 a.m., free. Dolores Park, 19th St at Dolores, SF (after-party, 6 p.m., free, Noe at Market, SF); www.thesisters.org.

Events listings are compiled by Paula Connelly.
Submit items for the listings at listings@sfbg.com.
For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

RADAR reading series Latino-Hispanic Room, Lower level, San Francisco Main Library, 100 Larkin; (415) 557-4400. 6pm, free. Michelle Tea hosts this showcase of emerging and underground writers featuring Renee Hahn, Lorelei Lee, Bucky Sinister, and Patrick O'Neill.

THURSDAY 9

"Closing Reception: The African American Concert Singer: 1900-1960" African American Center, San Francisco Main Library, 100 Larkin, SF; (415) 557-4400. 5:30pm, free. Celebrate the 114th birthday of the legendary Paul Robeson, whose life work is chronicled in the exhibition.

SATURDAY 11

Nerd Nite Langton Lab, Nine Langton; (310) 699-1471. 8pm, \$7. It's like the Discovery Channel with beer! Presentations will include "Everything You Ever Wanted to Know About Birds (And a Few Things You Didn't)," "The Neurobiology of Zombies," and more.

West Coast Live San Francisco Ferry Building, One Ferry Bldg; www.wcl.org. 10am, \$18. See the two hour live broadcast featuring guest host Mike Greensill, Edward Humes, author of *The Eco Barons*, musician Danny O'Keefe, author Cheeni Rao, journalist David Wiegand, and comedian Will Durst.

BAY AREA

Queer Contra Dance Fifth Anniversary Humanist Hall, 390 27th St., Oak; (510) 914-1486. 7pm, \$10. Join in on this "gender-role-free" folksy barn dance.

SUNDAY 12

Green Hairstreak butterfly walk Corner of 14th Ave and Rivera, SF; (415) 564-4107. 11am, \$10-50 suggested donation. RSVP required. See this butterfly, once in abundance in San Francisco, in the Sunset District's Hawk Hill and Rocky Outcrop and lend a hand in restoring its habitat.
Union Street Easter Parade and Spring Celebration Union from Gough to Fillmore, SF; 1-800-310-6563. 10am-5pm, free. Events, activities, entertainment, and an Easter bonnet contest.

MONDAY 13

"San City Mayors: How to make your city sustainable" Commonwealth Club, second flr, 595 Market; (415) 597-6700. 6pm, \$18. Panel includes Greg Nickels, mayor of Seattle; Gregor Robertson, mayor of Vancouver, British Columbia; and moderator Hunter Lovins discussing ideas on greening North America's cities

TUESDAY 14

Amy and David Goodman Herbst Theatre, room 110, 401 Van Ness Ave, SF; (415) 621-6600. 8pm, \$20. Longtime host of Pacifica Radio's *Democracy Now!*, Amy Goodman is joined by her brother, journalist David Goodman, to talk about their latest project, *Standing Up to the Madness: Ordinary Heroes in Extraordinary Times*. **SFBG**

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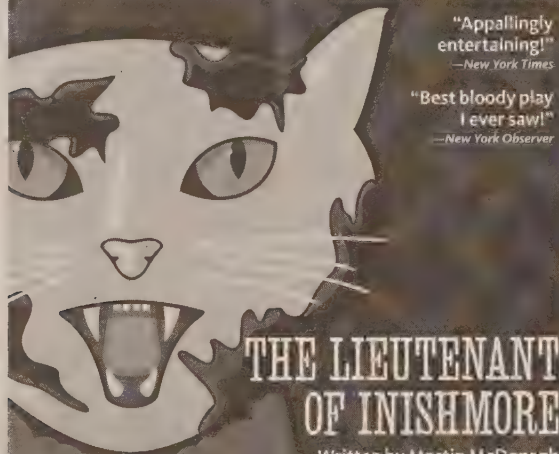
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The dream cantina

By Paul Reidinger
paulr@sfbg.com

Tropisueño's resonant name hints at dreams, but you won't be doing any dreaming there. In the evenings the restaurant — it's a kind of urban cantina — catches fire like a piece of newsprint and blazes up into a fabulous, if noisy, party. (For purposes of this piece, I assume the existence of a world in which there is still such a thing as newsprint.) If the need to lose consciousness somehow overtakes you, getting blitzed isn't a problem, since, in line with the current trend, the bar is seemingly omnipresent, and the restaurant offers various deals on cocktails. But even if you end up having to pay for your food or libations or both, you won't hear the sound of the bank

breaking; Tropisueño stresses value and offers it, especially considering the posh location.

That location is on Yerba Buena Lane, a brief pedestrian promenade that runs between Market and Mission streets and grazes the new Jewish Museum, just north of Fourth Street. In the past few years, this area has become as chockablock with shoppers as Union Square. They dart from Nordstrom to Bloomingdale's to Hickey Freeman to St. John, and while no one's buying much of anything these days, darters and window-shoppers do work up appetites. Add the museum-goers and the Yerba Buena Center-goers, and you have quite a stew. Stir briefly and serve.

On the spectrum of urban cantina styles, Tropisueño falls

somewhere in the neighborhood of Chevy's and Tres Agaves. It isn't as vast as the latter, but it does claim a regional Mexican identity (as a Jalisco beachside seafood joint, hence the "tropi-"). It's also replete with rustic wood finishings, including those wonderful chairs that are Mexico's answer to the Mediterranean's ubiquitous *taverna* chairs. When you are inside, a certain illusion of Mexicanness does pleasantly flicker, like a tabletop candle. But if you look outside, through plate-glass windows framed with brushed stainless steel, you are back in the cold, hard city. A similar jarringness haunts Roy's, just a few blocks up Mission: If you hold your gaze inside, you sense a faintly but agreeably Hawaiian aura, but if you look out, you see

Muni trolleys plowing through seas of windswept trash.

Tropisueño also borrows from the grander Maya by functioning as a kind of giant street cart during lunchtime. On the menu: tacos, burritos, et cetera. Of course, some of these foodstuffs are of enduring appeal and do carry over into the dinner hour, when the restaurant assumes its restauranty guise, but the offerings broaden considerably beyond what even the most ambitious street-cart cook might attempt.

First, though, you have to take care not to stuff yourself with the bottomless basket of fresh, warm tortilla chips that reach your table soon after you do. Whatever quibbles one might have about Chevy's, there's no denying the excellence of their chips, and Tropisueño's are

every bit as good. You can dunk them in either of two salsas, one of avocado and tomatillo, the other tomato-based with plenty of smoke and spice.

Given the wealth of fried corn meal in our basket, I was secretly dismayed by the pair of tortilla disks that accompanied the ceviche de pescado (\$7). The intention, apparently, is that you will break off chunks of the disks and spoon the ceviche onto them — a kind of DIY Mexican crostini. But we ended up dispensing with the disks (which were less delicate than their chip cousins in the basket) and eating the ceviche with spoons. The ceviche itself was wonderful: tiny boulders of plump, white fish (I would have guessed cod, but it was tilapia),

CONTINUES ON PAGE 42

Tropisueño has a dual identity: during the day it's an outsized taco cart but by evening it becomes a high-energy urban cantina serving moderately-priced dishes like carne asada with grilled onions and an enchilada (pictured). | GUARDIAN PHOTOS BY RORY MCNAMARA

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Cantina CONT.

puckered by plenty of lime juice and intricately punctuated with cucumber and onion dice, minced cilantro, and dabs of avocado.

We could have performed the same sort of triage, or diage, on the empanadas (\$8), a merry little band of pastry turnovers stuffed with mushrooms and cheese, but this would have involved actual deconstruction — a kind of meatless butchery — rather than simply a refusal to construct. Plus, the pastry was outstanding and addictive.

The main courses range widely, from a vegetarian pozole — the traditional hominy stew, not traditionally vegetarian — to albóndigas, a.k.a. meatballs. But the house favorites are all from the sea and include the spirited camarones tropisueños (\$16), good-sized, chubby, wild-caught shrimp sautéed and sauced with a purée of chile de arbol (a fairly mild red variety), lime juice, cilantro, and a little Mexican crema for softening. Throw in a sizable berm of Spanish rice, a pot of black beans, and a little steamer of fresh flour tortillas and you're looking at well, *fullness*.

People who love to gorge themselves on chips and salsa while retaining a sense that dinner itself remains to be eaten will be relieved to learn that the menu also offers "old-school" combo plates of trusty favorites, such as chicken tacos (\$9.95 for two), stuffed with shredded green cabbage, queso blanco, and cubes of boneless grilled breast. The tacos are quite tasty, with or without an extra dollop of salsa smuggled in from the chips basket. They're double-wrapped in corn tortillas, which are soft though not as soft as their flour cousins, and this doubling up makes them both starchier and more rubbery. The ideal tortilla is soft enough to form a pliant pouch around its contents. These are not that soft, so *ten cuidado* or you will be the author of a mess. **SFBG**

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Morality

By L.E. Leone

le_chicken_farmer@yahoo.com

CHEAP EATS Intoxicated by how pretty flowers are in the dark and wowed by the sheer size of the lit TVs in all my neighbors' windows, I accidentally hit my head on a tree.

Hard. The rest of my life is going to be a dream.

Here's the part where Earl Butter sends a messenger pigeon saying he's sick, but not sick, and will be sitting home and crying unless anyone comes over and drinks and eats vegetables with him.

Well, I have no particular plans for the evening. I was planning to stay home and cry, myself, so I tell Earl Butter's bird to tell Earl Butter I'll be right over. If I don't hit my head *too* hard on too many trees, walking to BART.

Which I didn't. One tree. Hard, but not hard enough to make my life much more than dreamy. What I failed to account for was all the distractions that would bonk and bewitch me on the other side of the pond, walking from BART to Earl Butter's. Namely, and in no particular order: Pizzeria, the Mission's first (that I know of) stone oven pizza, good ol' Good Vibrations, and of course New Yorker's buffalo wings because I needed some lube.

Butter and hot sauce, babe. That's what I'm made of.

Buffalo wings remind me of Earl Butter, who got made in upstate New York and introduced me to buffalo wings and bowling as a way of life.

But a friend of a friend of mine died yesterday of either cancer or knife wounds. She had cancer and then got mugged and stabbed, see, and then died in her sleep after she got out of the hospital, hard to say why. So my friend wrote to me, even though I never knew her friend, and it was like an obituary.

"She loved camp comedians, naughty jokes, show tunes, Ireland, bubble baths, and take-out curry," my friend said of her friend. She said she wished she had a blog because she finds herself wanting to talk and write about her deceased pal. A lot.

And a light went on over my head. It's rare that you get to do something concrete for a friend in need. But the thing is that I kind of do have a blog, or something very

much like one. So why don't I make myself useful for a change and write about my friend's friend for her, a lot, in this restaurant review?

Her name was Mandy. She died at home, at night, in bed with her long-distance girlfriend Kristen, who had come that day from Kansas City to be with her, to help her get well.

Mandy was a psych nurse and sometimes kept baby hedgehogs under a heat lamp in her guest room, according to her friend (my friend), "rising during the night to bottle feed them." She didn't have any brothers or sisters, yet had eight godchildren. Think about it. So whoever stabbed her stabbed someone who didn't have any brothers or sisters, yet had eight godchildren and nursed both baby hedgehogs and human head cases.

Plus there's the take-out curry factor. Nothing pokes the unfunny bone like an extinguished hankering for curry. Or the smell of paint. I could go on and on, on my friend's behalf.

But I know a lot of my readers are muggers, so I'll be succinct: If you take anything at all from this important restaurant review, take this: stop stabbing people, you fucking morons. We're all dying anyway, of breast cancer and heart disease, and we don't need knife wounds on top of it all, so fuck the fuck off. If you lack the skill or finesse to eke a living or pick a pocket cleanly, turn the knife inward and cut your gutless bowels out.

For those of you who aren't muggers, your moral is quite different. When your friend sends a messenger pigeon, and sometimes even if they don't, go to them. Bring lube, and/or vodka. Bring buffalo wings. Bring pizza.

Yes, Pizzeria has a dumb name, and a posh (and therefore empty) interior. But its pizza has that nice, thin, stone oven crispness. Which I so so so love.

My friend's friend Mandy did not like pizza. **SFBG**

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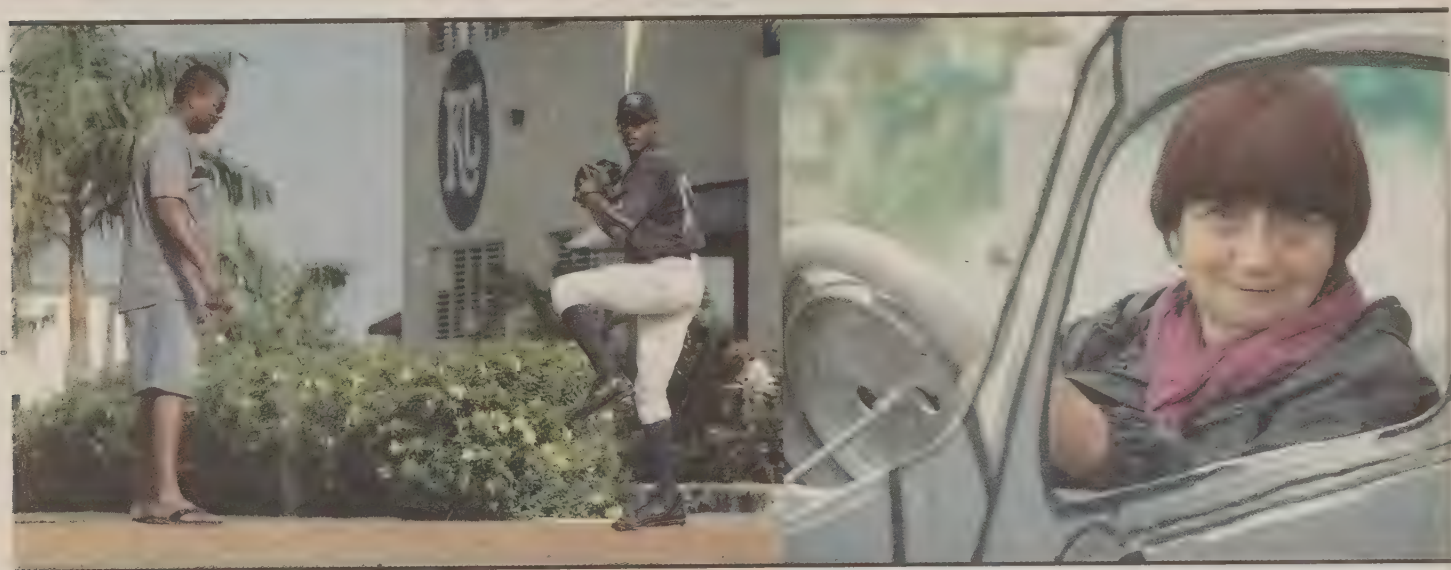
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film

Miguel (Algeniz Perez Soto) focuses on baseball glory in the remarkable *Sugar*, from the writers-directors of 2006's *Half Nelson*. At right, veteran film director Agnès Varda looks back on her storied career in autobiographical doc *The Beaches of Agnès*.

PHOTO BY FERNANDO CALZADA



Diamond in the rough

Sugar defies baseball-movie clichés

By Dennis Harvey
a&eletters@sfbg.com

Co-writer-directors Anna Boden and Ryan Fleck made their feature debut in 2006 with *Half Nelson*, a movie with an iffy concept — an at-risk Brooklyn middle school student discovers her teacher is a part-time crackhead but they become best buds anyway — somehow rendered utterly plausible. That same keen sense of atmospheric and character detail, as well as resistance to sensationalism or cliché, is on display again in their new film, *Sugar*. The film has taken its time getting to theaters since premiering at the Sundance Film Festival more than a year ago, but it's likely to be one of the best films of 2009, as it certainly would have been of 2008.

Sugar is also possibly the best narrative film ever about the world of pro baseball, and that's an opinion lifted from people who care a lot more about America's pastime than me. It may not have the sentimental or fantasy appeal of 1988's *Bull Durham*, 1989's *Field of Dreams*, 1984's *The Natural*, etc., but as with *Half Nelson*, Boden and Fleck create something that's at last deeply satisfying, though their happy ending isn't at all one you (or the protagonist) might've planned two hours earlier.

Here we have baseball, football, and basketball as rivals, but in the Dominican

Republic there's just baseball, a national obsession as well as major export. There are more Dominicans in Major League Baseball than any other offshore population. For everyone who reaches that status, there are umpteen contenders, their aspirations often fueled by a desire to raise themselves and family members above the poverty line. That's the case for Miguel (Algeniz Perez Soto), a coolly self-possessed 19-year-old whose big eyes are always watchful and guarded, suggesting a mind sharply focused on advancement despite his low-key demeanor. He's called *Sugar* because, he brags, "I'm sweet with the ladies" — but more seriously, "I've got the sweetest knuckle curve you've ever seen." His hopes of breaking into the majors are everybody's, from his girlfriend and mother to the hometown friends who'll live vicariously through his success.

His pitching skills get him plucked from Boca Chica baseball academy to a cattle-call camp in Phoenix where a lot of other Dominicans await their big chance — or discover it will never come. *Sugar*, however, gets hand-picked for the minor league Kansas City Knights where, after a fumbling start, he looks like star material.

But as the dream grows nearer, so does *Sugar*'s evolving sense of insecurity and isolation. He's absorbed almost no English, so coaching instructions, teammate camara-

derie, and even restaurant ordering remain blank mysteries. He's housed with a well-meaning farm family whose Presbyterian pieties are equally foreign (despite his own crucifix-kissing before each game). When their corn-fed granddaughter sends mixed signals his way — seemingly more interested in spreading salvation than locking lips — our sexually experienced protagonist can only read her behavior as duplicitous. Having left school at 16, he's intimidated by teammates like Brad (Andre Holland), a million-dollar draftee who's always got his Stanford degree to fall back on.

Boden and Fleck did their research and then some. To their further credit, it's all so fully integrated *Sugar* feels more verité than instructive. Like the performance of Soto (who'd never acted before, and might not again), the film doesn't outline its agenda or emotions — indeed, some might find it a little too internalized and averse to melodrama. Yet it does exert a spell, building almost unnoticeably until the cumulative effect quietly exhilarates. Among so many recent movies about immigrants pursuing the elusive American Dream, *Sugar* is a rare upbeat one, partly because it allows that the dream might best be realized when one settles for less than it first promised. **B+**

SUGAR opens Fri/10 in Bay Area theaters.

THE PASSION OF AGNÈS: VARDA'S AUTOBIOGRAPHICAL DOC

Director commentaries are de rigueur in the DVD age, but few filmmakers possess the élan to warrant a feature length auto-exegesis. Agnès Varda is one, and her most recent memory piece — she claims it's her last — cheerfully dissolves the boundaries between memoir, retrospective, and installation. The film caps the Pacific Film Archive's month-long series, "Agnès Varda: Cinécriture," and faithful attendees will be rewarded by its recollections of earlier works from *La Pointe Courte* (1954) to *The Gleaners and I* (2000). *The Beaches of Agnès* begins with the 80-year old Varda spryly instructing her devoted assistants. These are people willing to enter a reverie on the placement of various mirrors. "If we opened people up, we'd find landscapes," she explains of her motivation for filmmaking, before setting off on an unclassifiable daisy chain of reenactment and reminiscence. The film moves at the leisurely pace of the flâneur's walk, the better to relish Varda's joie de vivre and sweet bawdiness. Where to begin? With her color-bending bowl cut or Chris Marker's grinning cat cameos? With the ephemera of Varda's innumerable home movies or her defense of the so-called "Manifesto of the 343 Bitches"? With the many things she adores — blurry foregrounds, ancient frescoes, heart-shaped potatoes, neighbors — or her W.G. Sebald-like resuscitation of photographs? "All the dead lead me back to Jacques," she says, referring to her great love, Jacques Demy. Their life together loops *Beaches* with enough beautiful images to warrant several viewings. A must. (Max Goldberg)

THE BEACHES OF AGNÈS

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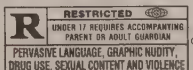
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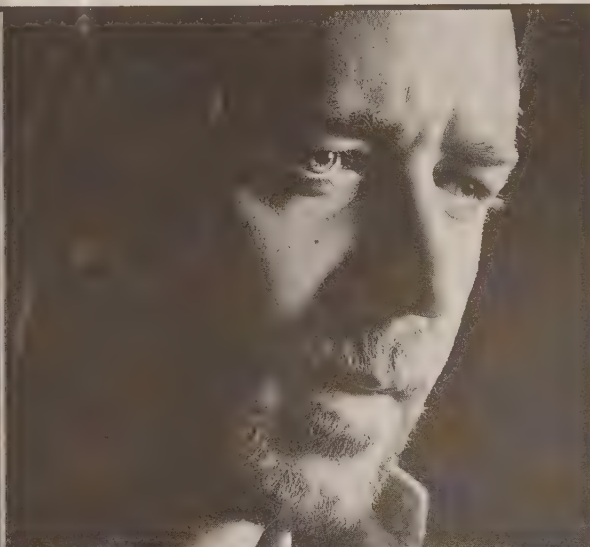
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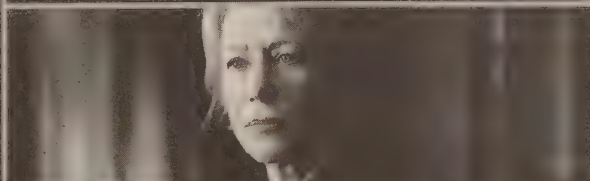
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OPENS NATIONWIDE APRIL 17

ONGOING CONT>>

tional scale this time), both are adrenaline junkies who only live to get radical. (Seriously, four *Fast and Furious* movies, and only one *Point Break*? What gives?) They butt heads, but eventually unite over a shared desire to take down a particularly evil drug lord. The car porn may be fun, but the

characters are, by now, boring as sin. If you must get your silly-speed-fun fix, I recommend renting "the" first film instead. (1:47) *Grand Lake, Marina, 1000 Van Ness* (Eddy) **Somorrah** (2:15) *Lumiere*. **The Great Buck Howard** (1:27) *Smith Rafael*. **Harvard Beats Yale** 29-29 (1:44) *Smith Rafael*. **The Haunting in Connecticut** (1:32) *1000 Van Ness, SF Center*

Hunger Already a veteran Irish Republican Army volunteer serving his second penitentiary term at age 27, Bobby Sands was leader of Republican prisoners at HM Prison Maze, a.k.a. Long Kesh, outside Belfast in 1981. Early that year he commenced a hunger strike joined by numerous other inmates, an action intended to define IRA incarceration as political rather than criminal prisoners while boosting international attention for the independence cause. After 66 days, he was

the first of 10 participants to die. The story of his final days unfolds in *Hunger* — the first feature by Steve McQueen, the London photographer, sculptor, and maker of often black and white shorts created primarily for the more rarefied atmosphere of museums and galleries. Their minimal rigor is very much present here in the exactitude of composition as well as their emphasis on physical detail and visceral experience. *Hunger* is completely realized, without compromise. It's

convincingly ugly in an aesthetically beautiful way, cool to the touch, admirably near-perfect, and off-putting. (1:36) *Opera Plaza, Shattuck*. (Harvey) **I Love You, Man** (1:45) *California, Marina, 1000 Van Ness, Orinda, Sundance Kabuki*. **Knowing** (1:55) *1000 Van Ness, SF Center*. **Medicine for Melancholy** (1:27) *Rove*

Monsters vs. Aliens (1:34) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Center*. **The Reader** (2:05) *Sundance Kabuki*. **Sin Nombre** (1:36) *California, Embarcadero, Piedmont, Sundance Kabuki*. **Slumdog Millionaire** (2:00) *Four Star, Oaks, Red Vic, Smith Rafael*. **Sunshine Cleaning** (1:42) *Albany, Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki*. **Theater of War** (1:35) *Routie Tokyol* (1:52) *Opera Plaza*. **Tokyo Sonata** (1:59) *Bridge, Shattuck*. **12 Rounds** (1:48) *1000 Van Ness, SF Center*. **Two Lovers** (1:48) *Lumiere, Piedmont, Shattuck, Smith Rafael*. **Valentino, the Last Emperor** (1:32) *Embarcadero, Shattuck*. **Waitz with Bashir** (1:30) *Four Star*. **Watchmen** (2:42) *1000 Van Ness, Sundance Kabuki*.

REP PICKS

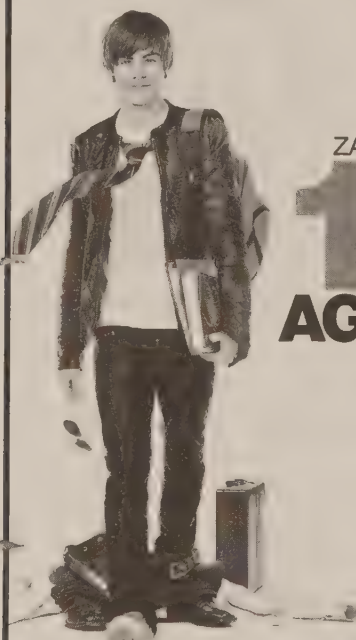
The Beaches of Agnès See "The Passion of Agnès." (1:50) *Pacific Film Archive*. **Sumurun** Rome wasn't built in a day, and neither was "the Lubitsch touch," that famed mix of sophistication, wit, and innuendo associated with expat German director glittering Hollywood confections from the mid 1920s to his 1947 death. The Goethe-institut's Ernst Lubitsch series charts his development toward that signature style, and has already given us two amusing if not particularly subtle early comedies (1918's *I Don't Want to Be a Man*, 1919's *The Oyster Princess*) and one turgid historical melodrama (1920's *Anne Boleyn*). *Sumurun* (1920) falls somewhere between. It's from the director's period with vampy star Pola Negri — three years later fame would draw them both to L.A., where they'd part creative ways — and is based on the kitsch "Oriental" potboiler that had been her breakout stage success. Flailing about to embody animalistic joie de vivre, Negri plays a traveling gypsy dancer who bewitches both a cruel sheik and his handsome son while fending off her hunchbacked guardian (Lubitsch himself in his final acting role). There's quite a lot of racy hijinks, raucous physical comedy, grotesquerie, and conscious campiness (especially amongst the gayer inhabitants of the palace, notably two identical Dromio-like servants). That this was pretty hot stuff in 1920 does underline how times have really, really changed, yet the alternately historicist and farcical nonsense does retain some kick as packaged in an "Arabian Nights" fantasia of ornate cardboard extravagance. This is the sort of movie in which a typical subtitle might be "Let the eunuchs inform the harem that the silk merchants have arrived!" (1:25) *Goethe-Institut*. (Harvey) **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

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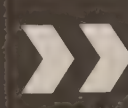
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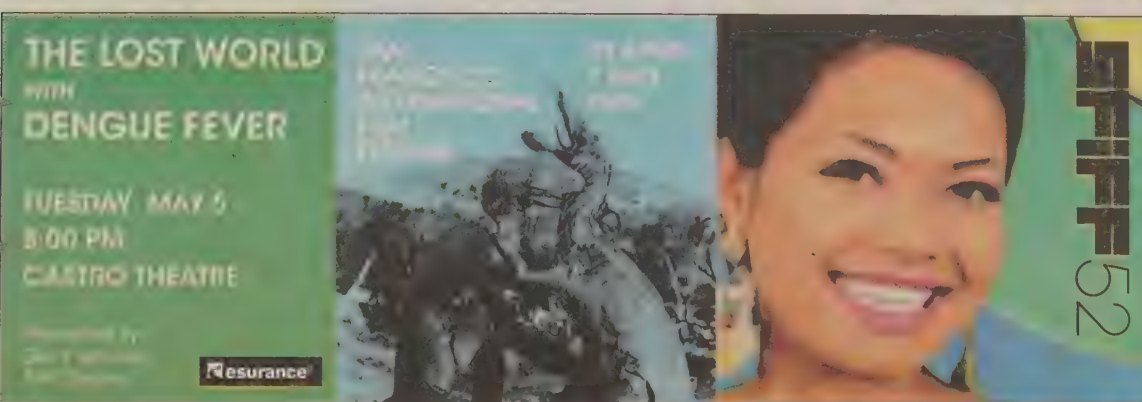
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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318538-00 The following person is doing business as **STINSON CORRELATIONS CONSULTING, 758 North Point, #1, San Francisco, CA 94109** James Hudson Presley, 758 North Point, #1, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/27/09. Signed Latitude 10, inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on March 26, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432602**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318687-00 The following person is doing business as **JIM PO PLUMBING, 3550 Carter Drive, Apt. #14, 3550 Carter Drive, #14, South San Francisco, CA 94080**. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/23/09. Signed Jim Minhuon Po. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 23, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432601**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318024-00 The following person is doing business as **YOUR STYLISH TA, 2444 Van Ness Ave., #5, San Francisco, CA 94109**. Jenna Michelle Romero, 2444 Van Ness Ave., #5, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/09. Signed Jenna Romero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432602**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318534-00 The following person is doing business as **BACKPACK BLACKJACK, 1695 18th Street, #317, San Francisco, CA 94107**. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): March 18, 25, April 1 & 8, 2009. L#432604**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318624-00 The following person is doing business as **ACTION AUTO GLASS SAN FRANCISCO, 1579 Custer Ave., San Francisco, CA 94124**. Sean Rene Kelley, 72 Crestline Ave., Daly City, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/19/09. Signed Sean R. Kelley. This statement was filed by Maribel Jaldon on March 19, 2009. **Publication date(s): March 18, 25, April 1, 8 & 15, 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318800-00 The following person is doing business as **SOUTIRAGE IMPORTS, Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111**. American Wine Distributors, Inc., Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed American Wine Distributors, Inc., Michael Denny, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 26, 2009. **Publication date(s): April 8, 15, 22, 29, 2009. L#432603**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318851-00 The following person is doing business as **STINSON CORRELATIONS CONSULTING, 758 North Point, #1, San Francisco, CA 94109** James Hudson Presley, 758 North Point, #1, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed James H. Presley. This statement was filed by Lena Lee on March 30, 2009. **Publication date(s): March 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0318912-00 The following person is doing business as **RESTORATION WORKSHOP P&D, 1716 Revere Ave., San Francisco, CA 94124**. Kevin Sheppard, 1716 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/1979. Signed Kevin Sheppard. This statement was filed by Lena Lee on April 01, 2009. **Publication date(s): March 8, 15, 22 & 29.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **March 11, 2009**. To Whom It May Concern: The name of the applicant is **MARQUIS CORPORATION USA**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 WEBSTER ST. #195, San Francisco, CA 94115-3638. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. **Publication date(s): March 25, April 1, 8 2009 L#432604.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204.

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, aka ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102 as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed. San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-L, Clerk, Wilma De Graça, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: **JONELL RAMOS MEDINA**, 5708 Mascot Ave., Serrano, CA 95824, TEL: 916-821-1029. **Publication date(s): March 25, April 1 and 8. L#432604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-09-545787 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Michele Anne Conick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE CONICK** filed a petition with this court for a decree changing names as follows: Present Name: **MICHELE ANNE CONICK**. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J. McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-L, Clerk. **Publication date(s): March 25, April 1, 8 & 15 2009. L#432603.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-09-545857 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 575 Polk St., Room 001, San Francisco, CA 94102-4514 PETITION OF FRANK SCALES for change of name. TO ALL INTERESTED PERSONS: Petitioner: **FRANK SCALES** filed a petition with this court for a decree changing names as follows: Present Name: **FRANK SCALES**. Proposed Name: **FRANK DENVER**. THE COURT ORDERS that all persons interested in this matter shall appear before the court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 9, 2009. Time: 9:00 AM, Room - 218. Signed by James J. McBride, Presiding Judge on April 3, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-L, Clerk. **Publication date(s): April 8, 15, 22 & 29 2009. L#432604.**

SUPERIOR COURT OF CALIFORNIA

COUNTY OF SAN FRANCISCO DEPARTMENT NO. 305 ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, SANDRA ESPINOZA, JON EVANS, and GREGORY RAUSH, individually and on behalf of others similarly situated, Plaintiffs, vs. VYOMESH PATEL, also known as VYOMESH KUMAR R. PATEL, individually and as Trustee of the VYOMESH R. PATEL LIVING TRUST, VINODKUMAR R. PATEL, and SANGITA V. PATEL, individually and as Trustees of the VINODKUMAR R. PATEL and SANGITA V. PATEL LIVING TRUST; TARUNKUMAR K. PATEL, individually and as Trustee of the PATEL FAMILY REVOCABLE TRUST, MOHAMMED SHAIKH, NASIR SHEIKH, and HANIF SHAIKH, Defendants. CASE NO.: CG06-458403 NOTICE OF PROPOSE CLASS ACTION SETTLEMENT AND HEARING THEREON Date: June 11, 2009 Time: 9:30 a.m. Dept: Dept. 305 Assigned for all purposes to: Hon. John E. Munter CLASS ACTION / TO: CERTAIN PART AND PRESENT RESIDENTS OF THE BRIDGE MOTEL, 2524 LOMBARD STREET, SAN FRANCISCO, CALIFORNIA. PLEASE TAKE NOTICE that if you reside or will reside at the Bridge Motel for 30 or more consecutive days at any time during the period of December 4, 2003 until April 17, 2008, this Notice is designed to advise you about a proposed final settlement of the lawsuit (hereinafter, the Settlement) against Defendants VYOMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, TARUNKUMAR K. PATEL, MOHAMMED SHAIKH, NASIR SHEIKH, and HANIF SHAIKH, who have been owners or operators of the Bridge Motel. YOU SHOULD BE FURTHER ADVISED THAT UNLESS YOU FILE A CLAIM AS DESCRIBED IN SECTION V OF THIS NOTICE, YOU WILL NOT RECEIVE ANY BENEFITS FROM THIS FINAL SETTLEMENT. I. BACKGROUND INFORMATION ABOUT LAWSUIT

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Class Representative Plaintiffs ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, JON EVANS, JOSE ESPINOZA, GREGORY RAUSCH, and SANDRA ESPINOZA, all individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on December 4, 2006. The Class Action Complaint was filed against Defendants VIMESH PATEL, VINODKUMAR R. PATEL, SANGITA V. PATEL, SARUNKUMAR K. PATEL, MOHAMMED SHAUKH, NASIR SHAUKH, and HANIF SHAUKH (hereinafter the Defendants). On April 17, 2008, Judge John E. Munter signed an order certifying the case as a class action. The class was defined as follows: All past and present residents of 2524 Lombard Street, San Francisco, California, commonly known as the eBridge Motel, who resided there for at least (30) consecutive days at any time during the period of December 4, 2003 to the present (i.e., April 17, 2008) (hereinafter the Class Period).

PLAINTIFFS HAVE NOW REACHED A PROPOSED SETTLEMENT WITH DEFENDANTS. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Bridge Motel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Motel. This settlement pertains to all of Plaintiffs allegations in this class action suit, including but not limited to the following habitability and/or nuisance conditions at the Bridge Motel: vermin infestation, including rats, mice, and cockroaches, lack of adequate heat, structural problems, power outages and inadequate electrical supply. The Defendants denied these claims. No decision on the validity of Plaintiffs claims has yet been made by the Court.

II. DEFINITION OF THE CLASS

According to the order signed by Judge Munter, the class certified by the Court consists of all persons who have been residents at the Bridge Motel, located at 2524 Lombard Street, San Francisco, California, for 30 or more consecutive days during the Class Period.

III. NOTICE OF SETTLEMENT HEARING AND YOUR RIGHT TO OBJECT

You are hereby notified that the Court will hold a hearing on June 11, 2009, at 9:30 a.m., before the Hon. John E. Munter in Department 305 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, CA 94102. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and the Defendants is fair, reasonable, adequate and just and should be approved by the court. At the time of the hearing, the Court will also consider the application of attorneys for Class Representative Plaintiffs for allowance of fees and costs of the lawsuit, or direct that such application be considered at a later date without further notice.

The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice. Any class member objecting to the proposed settlement may appear at the hearing on June 11, 2009 at 9:30 a.m. in Department 305 and show cause, if any, why the proposed final settlement should not be approved by the Court or that any part of Plaintiffs Counsel's application for attorneys fees and costs should not be approved. If you are a class member and you object to the proposed settlement, you may file a written objection with the San Francisco County Superior Court and mail a copy of the objection to counsel for Class Representative Plaintiffs, whose address is listed below, on or before May 28, 2009. You may also object verbally at the hearing whether or not you have filed a written objection.

EACH CLASS MEMBER HAS THE RIGHT TO OBTAIN HIS OR HER OWN COUNSEL. THOSE WHO DO NOT OBTAIN THEIR OWN COUNSEL WILL BE REPRESENTED BY CLASS REPRESENTATIVE PLAINTIFFS COUNSEL. THE LAW FIRMS OF WARTELLE, WEAVER & SCHREIBER AND JAY B.L. KOSLOFSKY, ESQ., IV, THE PROPOSED SETTLEMENT. The Class Representative Plaintiffs and the Defendants have agreed to a settlement of their dispute. On October 31, 2008, the Defendants and Class Representative Plaintiffs agreed to a final settlement in the amount of One Million Three Hundred Fifty Thousand Dollars (\$1,350,000.00). The parties have further agreed that, upon approval of this Court, and upon payment in full of the settlement amount, Plaintiffs shall dismiss this action with prejudice against the Defendants. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Bridge Motel for at least 30 consecutive days during the period December 4, 2004 to April 17, 2008 who files a timely claim, and who has not previously opted out of this class action, will be entitled to receive a portion of the settlement.

The Defendants agree to pay the sum of \$1,350,000.00 in cash as a settlement of the claims of the class against them, which sum includes attorney fees and costs. The sum of \$1,350,000.00 per Class Representative is available for payment to each of the Class Representatives in their capacity as Class Representatives (total \$140,000.00). A total of approximately \$645,000.00 will be available for payment of the damages to Class Members who resided at the Bridge Motel for a period of at least 30 consecutive days during the period of December 4, 2003 to April 17, 2008, assuming Court approval of Class Representative Plaintiffs' attorneys' fees, and costs as summarized below. Plaintiffs counsel estimate that class members will receive approximately \$7.00 per day for each day they resided at the Bridge Motel during the period December 4, 2003 to April 17, 2008. The per day figures are approximations based on current information about the number of residents at the Motel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Motel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.

As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs ANITA FRITZ, KENNETH BALDWIN, GREG BREEZE, SANDRA HINES, JOSE ESPINOZA, JON EVANS, GREGORY RAUSCH, and SANDRA ESPINOZA, will each receive the sum of \$37,500.00 from Defendants, for a total of \$340,000.00. These sums are in addition to the damage the named Plaintiffs may claim from the class settlement fund. PERSONS WHO HAVE NOT RESIDED AT THE BRIDGE MOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM DECEMBER 4, 2003 TO APRIL 17, 2008, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE.

Defendants relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may request that the Court distribute the remaining funds to a charitable organization that serves the population such as that which occupied the Bridge Motel during the Class Period, to wit: indigent and/or disabled tenants. The Courts term for this type of charitable distribution is called cy pres.

The Class Representative Plaintiffs' attorneys will ask the Court to award \$450,000.00 (one-third of the total settlement) as reasonable attorneys' fees pursuant to their agreement; \$85,000.00 for costs that have already been paid; and \$30,000.00 for the cost of administering the final class settlement. Should the Court grant final approval of the settlement, you will not be able to make any further claim against the Defendants herein based on the claims made by the Plaintiffs in this action, as certified by the Court. V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS. Benefits are available only to Class Members who timely submit a completed, signed claim form. A copy of the claim form will be sent to each class member with this Notice. The claim form may also be obtained from Plaintiffs' attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than September 11, 2009. CLAIM FORMS POSTMARKED OR DELIVERED IN PERSON AFTER SEPTEMBER 11, 2009 WILL NOT BE CONSIDERED. Claim forms must be sent by mail or delivered in person to Plaintiffs' counsel:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
VI. EXAMINATION OF PLEADINGS AND PAPERS.

Copies of documents produced during discovery proceedings are not on file with the Clerk of the Court, but will be available for inspection by any class member not excluded from this action, and his/her attorney, at the following offices during normal business hours:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504
Copies of numerous motions and other pleadings are on file with the Court.

VI. ADDITIONAL INFORMATION AND SUBSEQUENT HEARINGS

The Class Representative Plaintiffs Motion for Approval of the Proposed Settlement will be filed by May 15, 2009. At the hearing on the proposed settlement, set for June 11, 2009, as set forth in Section III above, the Court may schedule such further hearings as the Court may deem necessary without the necessity of giving further notice to the class.

If you wish additional information about this Notice or about the settlement, you may contact the Class Representative Plaintiffs' counsel at the addresses and phone numbers listed above.

Benefits are available only to Class Members who timely submit a completed and signed claim form (see information above). IF YOU ARE A MEMBER OF THE CLASS AND DO NOT COMPLETE, SIGN, AND TIMELY SUBMIT A CLAIM FORM, YOU WILL BE FOREVER BARRED FROM PURSUING ANY INDIVIDUAL CLAIM FOR INJURIES, LOSSES, OR DAMAGES RAISED IN THE CIVIL ACTION ENTITLED: Fritz, et al., v. Patel, et al., San Francisco Superior Court Case No. CGC06-458403.

San Francisco County Superior Court Case No. CGC06-458403
In order to participate in the settlement of this action, complete this form, enclose a photocopy of your driver's license or other personal identification, and return the claim form to:

Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504

This form must be postmarked or personally delivered by no later than September 11, 2009. For more information see the Notice of Proposed Class Action Settlement and Hearing Thereon, mailed with this claim form, or contact the attorneys set forth above. Please fill in this form and sign the declaration below:

Name: _____ Current Phone No. _____

Present residence address: _____

Present mailing address: _____

Social Security No. _____ Date of Birth: _____

Message Address: _____ Message Phone: _____

Did you reside at the BRIDGE MOTEL, 2524 Lombard Street, San Francisco, California, for at least thirty (30) consecutive days between December 4, 2003 and April 17, 2008? Yes _____ No _____

Please set forth the number of each room in which you resided AND the approximately dates you resided in that room at the Bridge Motel between December 2, 2003 and April 17, 2008.

Room No. _____ Dates _____
Room No. _____ Dates _____
Room No. _____ Dates _____

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.

Date: _____ Signature of _____

Class Member
Fritz v. Patel - Notice of Proposed Class Action Settlement and Hearing Thereon
Publication Date (s): April 1, 8, 15 & 22, 2009

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LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 35-45, 6'1", dynamic, energetic, honest, sincere. No drama or bag. LTR. **12720631**

DOMINANT ATTITUDE

Fullfigured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy film, adult, only pay. **12651636**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy, toys, cross-dressers can work in drag. Surrender to a higher female power. **12809149**

NO GAMES

SF, 39, H/V, seeks single guy, late 30s, H/V+, who wants a real lady in his life. **12830802**

TAURUS SEEKS CANCER

SFW, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D into jazz, culture, animals, rock trips. Seeking hilarious, cool, loyal SM, 37-45, for LTR. **12836836**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, 1/5. Prefers San Francisco area. **12551494**

MOTIONALLY 55

but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. He 60-80 years old. **1280138**

HII

SF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smile, spiritual values. Non-smokers, please. **1293476**

FRIENDS FIRST

SFW, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-65, for friends first, coffee and conversation, possible LTR. Hayward. **12943818**

DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigmas of life. Seeking man for friendship, maybe more. **12834857**

A SEXY PEACH!

SF, 5'3", average build, smoker seeks man, 25-60, for friendship first. Let's meet for a drink and see where it goes. **12725500**

TAKE A CHANCE ON ME

Female/woman very compassionate and caring, 5'0, honest, guy 50-58, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, hiking and more. **12860729**

WHATEVER HAPPENS

Attractive, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **1281901**

1349 CLASSIC

SF, tall, slender, athletic, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, H/V/Drugs, with similar interests, for friendship and companionship. **1266214**

PREFETTY, CLASSY BLONDE

SFW, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks in a million, old school gentleman. 48-72. **1284885**

SEEKS SPANISH MAN

SAF, 37, N/S, looking for SM, 29-40, for conversation, going out together and more. **1288028**

THE RIGHT ONE

SF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, hiking, just hanging out, enjoying life. You single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **12823896**

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen, loves museums, historical sights, travel and delightful conversations. Seeking Irish-descent, Catholic, gentleman, 70+, to share life with. **12691416**

ARE WE A MATCH?

SFW, 41, 5'8", looking for SM, 38-48, N/S, for friendship first. I'm a fun, outgoing, intelligent, I love curvy dishes, the arts, nature, writing. **1293630**

SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, USC graduate, sensitive, natural, open-minded, 80s influence, seasonally into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **1274570**

GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, hiking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to LTR. **12927207**

SEEKING SWM

SF, attractive, SF, 51, BSW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **1298795**

TAKE CONTROL

Middle-aged female looking for a dominant, strong guy who likes to take control. The older I get the stronger my desire to satisfy my man is! **1280031**

BUSY SANTA CRUZ GRANDMOTHER

Attractive W/WM, long blonde hair, heart-glass eyes, 5'7", lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **1285049**

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-50, to share friendship and possibly more with. **1281222**

TAKE A TASTE

SF, 160lbs, looking for hungry, mature, discreet man. I like to eat! Well I want to be eaten. Try this hot, spicy brown sugar. **1281677**

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger. East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature. Would like to meet a retired, devoted friend. Want to go for a walk! **12832310**

CALL ME!

SF, 235lbs, brown/blue/likes shopping, going out for fun, music, amusement, enjoys similar male for possible relationship. **12936897**

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, walking, exercise. Seeking similar male, 50s, for possible relationship. **12310742**

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-60, for walking, reading, music, dancing, travel, dining, biking and more. **12909244**

I'M WORTH IT

Caring, outgoing, SF, 50s, with good values, likes music, hiking, hiking, traveling, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **12800316**

GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks, 5'2 similar male, 30-49, for friendship and dating. **12939250**

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-50, for LTR. **1290923**

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outgoing, SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **12909256**

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, hiking, music, hiking. Seeking SM, 50s, for LTR. **12930257**

GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-60, for LTR. **1281079**

GOOD VALUES

Motivated, hard-working, bright, classy SF, enjoys music, shopping, dining, coffee shops, beaches, seeking SM, 50-59, for whatever happens! **1272097**

GIVE ME A CALL

Caring, goal-oriented, honest, feminine SF, 40s, with good values, interested in reading, exercise, walks, dancing, travel, dining out, more. Seeking interesting person, 40-49, for LTR. **1272104**

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. **12809243**

LET'S MEET SOON!

Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice kind gentleman, 50-70, for dating, possible LTR. **1274676**

men seeking women

WE MUST MEET ASAP

Bond-haired, blue-eyed carpenter, 6', would like to get together with SF/H/19-39. Let's meet and talk, see what happens! **1281090**

SEEKING STAR LADY

Tall, successful SWMM, 47, Scorpio, college grad, good sense of humor, affectionate, sincere, sweet, smart, attractive A/WM, 35-55, for romance and LTR. **12830241**

VERY OUTGOING

Male, 5'11", black/green, athletic build, likes travel, hiking, fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **1280346**

RENAISSANCE GENTLEMAN...

Seeks single, energetic, dominant, controlling, realistic, same woman, 50-77, for secure, permanent relationship. Call, let's talk! **1280880**

DOWN-TO-EARTH BROTHER...

Seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. **12810844**

OPEN-MINDED

SM, 34, 5'11", 175lbs, loves camping, nature, cooking, hiking, walking, movies. Looking for SF, 18-65, for friendship or more. **1284159**

YOUNG AND FUN!

Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, coffee shops. Looking for similar female, 22-29, for LTR. **1290247**

SHARE MY LIFE

BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. **12810717**

SBM SEEKS SWF

SBM, 29, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. **1284605**

LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together with love, respect and affection as the building blocks. **1247258**

ARE WE A MATCH?

SM, 25, 6'5", 275lbs, short black/brown, H/V proportionate, N/S, no children, Native American, looking for humorous SF, 21-33, with good personality. **1272019**

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LONELY MEXICAN IN SEARCH OF...

that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **1298104**

SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. **1286267**

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outgoing N/S, N/Drugs, vegetarian, not into drama. Seeks similar SWF, 18-42. **1298698**

COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days of friendship. You should very sensual under 5'7", H/V proportionate, white, Asian or Latin. **1280142**

LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. **1292920**

NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. **1292920**

LOOKING FOR A BORED HOUSEWIFE

Male, 56, 5'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. **1299009**

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **1294093**

PROUD MILITARY MAN

Goal-oriented WM, 55, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. **1299643**

SEEKING A REAL WOMAN

Male, 5'11", 165 lbs, long dark hair, looking for a cool woman, 25-35, for friendship or more. **1290078**

men seeking men

OLDER BI-MALE

A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number and I'll get back to you as soon as possible. **1291269**

LET'S HANG OUT

SHM, 55, hairyset, looking for a SM, 40-55, who likes walks in the park, beaches, camping, friendship, possible relationship. **1271878**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **12862423**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-cut, looking for the same, under 40, for safe role play fun. **12891177**

LET'S HAVE FUN!

SM, 34, H/V, mammal-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **1272613**

HERE FOR YOU

SM, 43, 5'11", 185 lbs, brown, looking for connections with men, 40+, who likes to sit back and be serviced. **1274431**

MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining, mutual massage and great stimulation. **1290536**

MARIN AREA

BM, in Marin, handyman and artist, 51, 5'6", 190lbs, good-looking, seeks buddy in Marin, let's talk! **1284067**

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PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **1297636**

SAFE PLAY

Married BWM, 50, clean, safe, discreet, D/H-free, versatile, seeks H/V proportionate, clean, safe, discreet male, 35-55. **1293173**

BOY NEXT DOOR

Very shy WM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits. **1280179**

VERY ATTRACTIVE WM

45, looking to roleplay Top or bottom. Love to play dress-up in lingerie. Want to join me? **1290014**

COME PLEASE ME

WM looking for two men to give me oral and maybe do more. If interested, give me a call. **1295510**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **1293256**

HORNY GUY HAS A NEED...

Want to take a big one. FI on your way. Make me your slave. All calls answered. **12753249**

LEAN AND MUSCULINE

Friendly mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and muscular. I enjoy films, hiking and intimacy. **12886605**

SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! **12786028**

CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-mannered, 18-78. Call me, help me explore my curiosity! **1290857**

CRAVING AFFECTION?

Slender, masculine WM, 45, N/S, seeks similar man, 20-45, nice open, who would like a caring new friend to talk to about entertainment, and wants to share and Vegas. **12862331**

FREE MESSAGE

Strong-handed, straight-shooting, 45, offers a soothing, sensual touching experience for him, masculine man, 18-47. **12860940**

women seeking women

SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 150lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 30-49, for friendship, maybe more. **1278602**

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-43, with similar interests. **1299977**

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **1290954**

CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **12830991**

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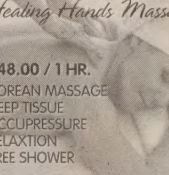
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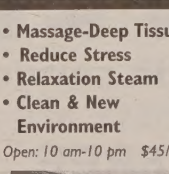
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Oprah begs for mercy

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Readers:

"Oprah begs for mercy" sounds so much like the title of one of the S/M fantasy stories you can read online that I just couldn't resist it, but honestly, read this:

Dr. Berman: ... and this is a little holster that the guy can wear so this goes around his penis.

Oprah: Oh, please.

Dr. Berman: Yeah. Around his penis for hands-free clitoral stimulation during intercourse.

Oprah: OK. You have just crossed the line with me.

Dr. Berman: OK. Are you ready?

Oprah: No, you have crossed the line with me. I don't know what the hell you're talking about.

Dr. Berman: All right, look. Here is the penis. (Makes shadow-puppet gesture.)

Oprah: I swear. I'm not ready for it. I'm not ready. I'm not ready for it. No. I am not ready for it. Let's move on.

The doctor is Laura Berman of the Berman Institute in Los Angeles, where, between Laura's therapy and her urologist sister Jennifer's research, anyone female with enough money and not enough orgasms can get her bits seen to. They do excellent work. I'd be tempted to go myself out of curiosity if I lived more southerly and had more money and less doctor-phobia. Doesn't Laura, usually so nice, seem to be getting something of a kick out of playing "torture the media mogul" there, though?

Funny, actually, since these appearances on *The Oprah Winfrey Show* have sold gazillions of her vibrators and carried Berman's name, credentials, and well-tended features with them into bed with viewers nationwide and further.

These are mostly not the penis-mounted marital aides the doctor is describing above, but the Berman Center brand's workhorse, the Aphrodite. It's a Magic Wand-type rechargeable nicknamed "the sure thing." How sure a thing is it, and is there anything about it that should automatically win the trust of an audience presumably tuning in more for make-overs, lifestyle tips, and celebrity gossip than for "Look, Oprah, here's the penis ...?"

I've been getting floods of press releases for new toys meant for a mass audience of sex-toy newbies (it's almost always the Aphrodite — good press that Goddess gets) and I politely reply that I'd be happy to examine one but they'll have to send me something, and I finally found satisfaction. The Earth did not move, but MyPleasure.com, the rather sober-sided, therapy-oriented sex toy store that acts as Berman's sales outlet, sent

me a selection of hot new gear, including the Aphrodite.

I have to admit that my initial reaction to the Goddess of Desire's pleasure wand was not "Oh, oh, oh!" but simply, "Oh." It is a dull opaque purple and quite large — a lot of purple — and not much to look at. (Check out the industrial design at Jimmy Jane or Lelo for contrast, or wait till they show up in MOMA's permanent design collection.) I set it to charge and went away and forgot about it till deadline, at which point I discovered that the vaunted infrared feature does not work on the "high" setting, which seems like kind of a cheat. Does the vibrator itself (a large round head on an articulated neck with three interchangeable silicone sleeves) work? Yes. Yes, it does.

I am not at all convinced that it's enough better than anything else to cure an *Oprah* viewers' anorgasmia all on its own merits. Rather, I bet it's the Aphrodite's innate vibey goodness combined with Dr. Berman's cred and that of the kind of sexy-sounding Dr. Sandor Gardoz, MyPleasure's resident sexologist, plus Oprah herself, combined with the awareness that thousands of other relatable married-with-children afternoon TV watchers are using it too, that's causing (or allowing) all the orgasms. It's an excellent beginner's vibrator, but I seriously do believe that a lot of those women are finally getting off with this one because so many other women are. If you think about it, this is sort of revolutionary in a way that the feminist-ish sex toy industry has been claiming but not quite earning for quite some time.

I also received an unpleasantly mauve (I sense a theme here) and flowery but otherwise nice-looking insertable thing called, redundantly, Blissful Pleasures, which is very pleased with itself for having five settings — but several of these are literally snore-y, taking long, slow breaths before revving up again, which ... yawn.

And there was a "Liv" from Lelo, the gorgeousness people. It is indeed gorgeous, slim and curvy in princess pink with chrome and iPod white accents. It also has a click wheel like an iPod, though, and a learning curve as well as a G-spot one, and I am not entirely sure that it likes me. I think it would make a great gift for a geeky femme with a lot of time on her hands, but it seems a bit high-maintenance — and also, it turned itself off. This is a sex toy's equivalent of getting up to take a phone call, and it will not be forgiven lightly.

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Love,
Andrea

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